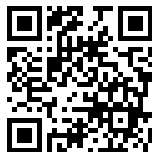


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**GREEK AND ENGLISH  
DIALOGUES**

**FOR USE IN**

***SCHOOLS AND COLLEGES.***





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# GREEK AND ENGLISH DIALOGUES

FOR USE IN

*SCHOOLS AND COLLEGES*

BY

JOHN STUART BLACKIE

PROFESSOR OF GREEK IN THE UNIVERSITY OF EDINBURGH

*SECOND EDITION*

London and New York :

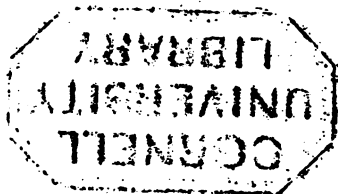
MACMILLAN AND CO.

1875.



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Edinburgh University Press:

T. AND A. CONSTABLE, PRINTERS TO HER MAJESTY.

## PREFACE TO SECOND EDITION.

I HAVE only a single word to say with regard to my experience in using this book. I read it generally for a quarter of an hour previous to the reading from the classical authors, and I cause it to be translated by the students literally—the English of the dialogue having been purposely made free,—according to the Hamiltonian method. This shows the teacher that the lesson has been well worked, and each word carefully analysed, while at the same time it brings vividly before the student the striking contrasts of Greek and English syntax and collocation of words. The vocabulary, as acquired, is used in the composition of daily exercises. Particular attention, of course, is always paid to the Particles, which in good idiomatic English have often no equivalent, but in good Greek can never fail.

I have had letters from experienced teachers, to the effect that the book strikes too high a key for beginners. This is quite true ; but in the University I do not teach beginners ; and an elementary book on the same plan for mere beginners is certainly a desideratum in our school-furniture, which

any teacher who believes in the conversational method might readily supply. For myself, I have neither time nor inclination for such a work, and must occupy myself during the remainder of my life with something more arduous, and more stimulant to the higher faculties.

I have only to add, that the Greek text of this edition has been carefully revised by my friend Dr. Clyde, a Hellenist of known ability and remarkable accuracy.

JOHN STUART BLACKIE.

COLLEGE, EDINBURGH,  
*April 10, 1875.*

## PREFACE TO FIRST EDITION.

WHEN I had the honour—now about thirty years ago—of being appointed to the Chair of Humanity in the University of Aberdeen, a city then, and still, famous for the excellency of its Latin scholarship, I had not been many weeks employed in the discharge of my new functions when I became aware of certain very glaring perversities and absurdities which had grown up, like tares among the wheat, in connection with an otherwise admirable system of training. Of these perversities the following were the most prominent. In the first place, the young Latinists had been taught, with a great amount of labour, a system of rules about the pronunciation of words to which they systematically gave the lie whenever they opened their mouths. One of these rules, for instance, I recollect, commenced thus—for they were in Latin—“*os produc*”—which was meant to inculcate the doctrine that in the Latin language, when a word ends with the syllable *os*, the vowel in that syllable, like a long note in music, is pronounced with a prolongation of the voice, as when we say in English the *Pöpe*, and not the *Pöpp*, *höpe*, and not

*hōp*. But in the face of this rule, which has no sense at all except as regulating pronunciation, the young Latinists never made any distinction in reading betwixt *ōs*, *the mouth*, which follows the rule, and *ōs* (according to English orthography *oss*), *a bone*, which is an exception. And in perfect consistency with this glaring inconsistency they dealt with their rules for final syllables through the whole long weary catalogue, pronouncing *longōs* as if it had been written in English *longōss*, which is not a whit less ridiculous than if an Englishman were to talk of having the *gut* in his *toss*, instead of the *gout* in his *toes*. The next thing I noticed in the linguistic habit of the Aberdeen Latinists was that, whenever I addressed to them, in the way of conversation, the shortest sentence in the language which they professed to understand, they looked very much surprised ; a peculiarity which indicated certainly that the colloquial method, which I had taught myself, and which was largely practised by Erasmus, Joh. Amos Comenius, and other distinguished scholars of the sixteenth and seventeenth centuries all over Europe, and is still, to a considerable extent, practised on the Continent, had, in Aberdeen at least, fallen altogether into disuse. And not only had the colloquial element in language been neglected, but there were no signs whatever of a living appeal from the tongue of the teacher to the ear of the taught having played any part in the course of scholastic indoctrination to which the young men had been subjected ; and this appeared the more strange as the laws of the Northern University were regularly written and read out in

Latin, and discourses in that language delivered constantly by the students of theology in the Divinity Hall. Closely connected with these three perversities, and springing manifestly from the same root, was the extreme narrowness of the vocabulary of which these young gentlemen, so nicely drilled in curious syntactic rules, had been made masters. It was plain their memory had been well packed, or at least their phrase-book well stored, with a routine of military phrases from Cæsar's Commentaries ; but if the Professor, speaking the language which he taught, told an ill-bred lad to take off his hat, or to raise his voice and not squeak like a weasel, they understood no more of his diction than if he had addressed them in the dialect of the Brahmins. It was plain that, whatever else they had been taught, the objects round about them and immediately before their eyes had, so far as their training was concerned, been considered as non-existent. It was plain also that they had never been taught to think in the language which they had been studying ; for, instead of directly using their store of words to express their thoughts, they had always to go through the process of a translation through the English ; a process unnatural, cumbrous, and slow, and so beset with difficulties that it ought never to be largely used without the facilities which a previous exercise in the more natural, direct, descriptive, and colloquial method so richly supplies.

There is a class of persons who will think that all this is but the necessary consequence of the difference in the method of teaching which belongs to a



dead, as contrasted with a living, language, and that nothing more should be said about the matter. But a moment's reflection will show the inadequacy of this notion. No doubt one may imagine the case of a solitary individual, for special professional purposes, getting up the mere bookish form of a language as presented to the eye, without concerning himself in any degree with the living reality of the vocal organism, as it addresses itself to the ears of those who use it; but this is not the way in which either a practical knowledge of language for purposes of business, or a scientific knowledge for the cultivation of the taste, is ever acquired,—certainly not the way in which the classical languages are taught in our great schools and colleges. For, though a book is always the medium of instruction, the book is read aloud, and thus raised from the category of a dead record to that of a living utterance; and this to such an extent that compositions in Greek and Latin prose, and even more notoriously in verse, passing in some way or other through the ear, form a prominent part of the scholastic drill of our classical scholars. It appears, therefore, that the dead language is to a certain extent resuscitated, and the ear, though not scientifically treated, is nevertheless used. Let it therefore be used in the proper sense of that word, and not rather, as it too often now is, grossly abused. If we profess to derive an æsthetic luxury from the nice balance of Greek and Latin verses, and the grand roll of the classical prose periods—a luxury which has no meaning except as addressed to the ear—let us not stultify ourselves by

writing verses from rules which contradict the practice of our ears, and by admiring periods enunciated in direct antagonism to the demonstrable orthoepy and rhythmical harmony of the languages of which they are a part. In this respect, so far as teaching is concerned, there can be no difference between a living language and a dead ; of the dead as of the living, the ear is the direct receiver, the memory only the storehouse, and the judgment the dispenser of the stores. No rule, indeed, of grammatical or philological science has any significance except in reference to what is spoken ; and if the articulate speech be not actually regulated according to the known rules of the language, then the rules become a display of cumbrous pedantry, and the speech an incongruous mixture of natural expression with random blundering and conventional grimace.<sup>1</sup>

These remarks, founded as they are on nature and the plainest common sense, point to a radical reform in some of our methods of scholastic drill, such as has been already indicated by Professor Jowett of Oxford, Mr. Farrar of Harrow, and other distinguished English teachers.<sup>2</sup> I have myself not only taught the principles of such a reform, but acted upon

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<sup>1</sup> On the advantage of a systematic training of the ear in the study of language, see the account of a remarkable experiment made by ERASMUS in his *Dialogus de pronuntiatione*, Basil, 1528, p. 209.

<sup>2</sup> See particularly Professor Jowett's first lecture on Education, delivered before the Philosophical Institution, Edinburgh, March 2, 1869, and Mr. Farrar's lecture on Public School Education to the Royal Institution, London.

them consistently, both as Latin Professor in Aberdeen, and as Greek Professor in Edinburgh, for a period of thirty years. That my practice may as yet have produced little effect in Scotland was only natural ; for neither is Scotland a kindly climate for classical literature generally, nor is the meagre Scottish schoolmaster, taken generally, found less tinged with the proverbial conservatism of the profession than his fat aristocratic brother in the South. No man should grumble because his right reasons do not forthwith jump into right practice. There is plenty of time for all changes ; and truth in the long-run, under fair circumstances, is sure to prevail. But if I am not much deceived, we are now arrived at an important crisis in the educational life of this country, which makes the moment especially favourable for a recurrence to first principles. The inadequate results attained by the present methods of classical training are universally complained of ; the claims of rival subjects are becoming every day more clamorous and more just ; in mere self-defence, therefore, the advocates of the ancient learning must study to avail themselves of methods at once more natural, more scientific, and more expeditious. I am convinced also that there is a great amount of secret dissatisfaction with the prevalent methods felt by many intelligent teachers, who are too closely inosculated into the existing machinery to be able to attempt the necessary reform. From these considerations, and with these feelings, it is that I have, after many years' delay—for I had no lack of more genial occupation—prepared the present work for

publication, the exact end and practical use of which I now proceed to state shortly.

I start from the proposition that *in the acquisition of any language, whether living or dead; the commencement must be made with a living appeal from the tongue of the teacher to the ear of the learner, and this with direct reference to objects in which the learner feels a natural and a familiar interest.* This is the principle on which nature proceeds when teaching the mother-tongue, and, therefore, must be the correct one; only in the scholastic teaching of languages the teacher has the advantage of being able to use nature according to a calculated and graduated plan, so as to achieve the same end by the same plan indeed, but more systematically and much more expeditiously. The teacher also has the advantage of dealing with a growing or a grown mind, while nature, in the first instance, deals with an undeveloped mind. Now, if all our classical teachers could speak Greek and Latin as fluently as many a German governess speaks German, there would be no need of a book such as I now present. Having the materials and the dexterity, the teacher might be trusted to chalk out the steps of the graduated scheme for himself. But, as we well know, the great majority of our teachers are not so accomplished; and many of them, however willing they might be to try the conversational method, are so over-worked and so ill paid, that they have no leisure to make the requisite excavations for themselves. I have therefore come to consider it my duty to do this work for

them; and the system on which I proceed is this: I choose some score or two dozen subjects of particular interest to young men going through the usual course of school and college education in this country; under each of these heads I give a dialogue, in double columns, English and Greek, intended to bring into play some of the prominent notions and words belonging to the subject, in the familiar tone of conversation, such as intelligent students may be supposed to use; and to each dialogue is appended a short list of additional words and phrases, to supplement in some degree the necessary omissions of the colloquy. The practical object in the work of teaching which such a book strives to attain, is obvious. Both master and scholar are furnished with a rich store of words not requiring to be sought for by any distracting process—words expressly chosen with the view of enabling them to name every familiar object in Greek which they can name in English; while the dialogues plunge them into the living element of Greek, in which they may learn to plash about joyously like young porpoises in a sunny sea.

It will be evident from these remarks that I do not put forth this work as a substitute for any educational book now used, but altogether as an addition. I have, in fact, no quarrel with either Greek reading or Greek writing as at present practised; I only say that the conversational method, or, if you choose—for it makes no difference in the principle—the method that proceeds by forming a direct bond between the thought of the learner and the

features of an external object through ear and tongue,—this method, I say, has certain advantages which do not belong to the others ; and I further give practical prominence to the great truth, that, under all methods, the first thing to be correctly educated is the ear. Neither do I intend this book as the boy's first step to Greek dialogue. It is a book which supposes boys already considerably advanced ; but it is a book also which supplies to the intelligent teacher the materials by which he can easily construct for himself the boy's first step, while in the hands of the willing student it presents direct aid to the practice of thinking and speaking and writing Greek, much more ready for use, and more safe in the using, than what he may find in an alphabetical dictionary.

I will now proceed to state how these objects can be attained ; for there is no doubt a vulgar notion abroad that speaking any language is a very difficult process, and speaking a dead language a dexterity belonging only to consummate scholarship. Of this idea we must, in the first place, get rid. Suppose, therefore, the pupil in his first lessons has learned the scheme of common nouns in the first and second declensions, and with that the present indicative and the infinitive of any simple verb, he may then immediately commence to think and speak in the language. Let it be, for instance, a bright day ; the master, pointing with his finger to the sky, says to the scholar λάμπει ὁ ἥλιος—*The sun shines ;* ὁρᾷς τὸν λαμπρὸν οὐρανὸν ;—*Do you see the bright sky ?* which, of course, he understands, the master having

given him the words previously, or explaining them at the time by pointing to the object meant; and with equal ease he can be made to reply, *ὁρῶ τὸν λαμπρὸν οὐρανόν*—*I see the bright sky*. Now, will any man of common sense say that it is more difficult for a teacher to say this short sentence in Greek than in English? If he feels the least difficulty in putting such simple words properly together, he is plainly unfit even for the most elementary teaching. Very well. It is with speaking any language as it is with drawing or playing on an instrument. You commence with playing a single note, or adjusting a single pace, at first slowly, and it may be, in the case of very awkward persons, painfully, but gradually with ease, and if the stages of the process are well calculated, very soon with dexterity. All beginnings are difficult. The master will then proceed to name every object in the room, making his practice always keep pace with an enlarged knowledge of the grammar. The elements of syntax will, of course, be taught also according to this plan, by the living necessities of practice; and frequent repetition, combined with a graduated rise, will cause a large stock of words, idiomatically expressed, to slide easily and gracefully into the ear, which otherwise must have been forced into the memory through cold formulas of the understanding.

With regard to my own academical teaching, the way in which I mean to use this book may be simply told. I will merely do what I have constantly been in the habit of doing without the vantage-ground which the book supplies to the student.

I will intimate to the students of a class that tomorrow I shall address some remarks to them on a certain subject—say, the seasons and the weather—and in preparation for this they will be so good as look over the vocabulary of the chapter so named. In our Scottish Universities working is the rule; and there is no doubt that four-fifths, or perhaps nine-tenths, of a class will do this, or any other thing they are bid. Next morning comes; and I forthwith describe a snow-storm, or a frost with skating, or any other suitable subject, and by interrogation find that the students, or at least those of them who are worth fishing for, thoroughly understand me. I then intimate that I expect the students themselves, or at least such of them as are bent on improvement, to take my place on the day after, and make the description *viva voce* before the class. This accordingly is done; and so on with other subjects in a space of time not more than twenty minutes, and leaving ample room for reading forty or fifty lines of a tragic author besides. Then, to insure accuracy, I impose a written composition on the same subject as the conversation, and constructed always so as to involve a graduated advance in the knowledge of the leading rules of syntax; and this composition is minutely revised and commented on once or twice, or, it may be, every day a week by myself or the class tutor.

In estimating the full value of this descriptive and conversational method of teaching the classics, one or two additional observations require to be made. As a text to these we cannot do better than



take Bacon's well-known aphorism, "Reading makes a full man, speaking makes a ready man, writing makes an accurate man." This is the exact state of the matter in the case of a full-grown man acquiring knowledge through the medium of a language which he perfectly understands; but, that the maxim may be applicable to young men learning a foreign language, we must alter it a little; for it is just because it is difficult to make young persons read much in a language imperfectly understood that we must adopt some machinery for supplying, in the early stages at least, the place of reading; and that machinery is speaking. Let us therefore say—modifying the Baconian maxim so as to suit exactly the method according to which I conceive classics ought to be taught,—"Speaking makes both a full and a ready man; reading and writing, within the limits usually practised at school, and under the correction of constant analysis and construction, make an accurate man." Now, what I say is that our classical teachers, while they make a boast of producing the minutely accurate man, fail to produce the full and the ready man; and this defect is what the conversational method is specially calculated to supply. For how does it act? In the first place, it forces a man to entwine directly with his everyday thoughts the names of a thousand objects that might not otherwise occur; and, in the second place, it creates a process of repetition ten times more rapid than that which arises out of the existing slow process of reading and writing. It facilitates, therefore, while it does not in the slightest degree

curtail, either reading or writing. Neither does it dispense with rules, but renders them more largely serviceable. It does not prevent or proscribe, but rather pioneers the way, and provides facilities, for the more curious problems of written accuracy. Fluency first, and preciseness afterwards. This is the order of nature. A man must have his nails before he pares them.

The conversational method has further some special advantages in reference, on the one hand, to certain philological and literary peculiarities of the Greek language; and, on the other, to the place which the physical sciences must necessarily occupy in the improved education of the rising generation. With regard to the first point, it is well known that, while in the march of Latin sentences, and the attitude of the Roman speech, there is a certain formal majesty which seems to betray the juridical training of those who used it, the forms of the Greek language, on the other hand, are marked by the graceful flexibility which belongs to the dialogue of common life; and this form accordingly is that which has been used with consummate mastery by the best writers of the language. In the colloquial form are embodied equally the practical wisdom of Socrates, the poetical philosophy of Plato, and the philosophical humour of Aristophanes. By using the colloquial style, therefore, in the teaching of Greek, we are giving prominence to precisely that element which is most characteristic of the language, and a familiarity with which is the most patent door to the thoughts of its greatest writers. Then, as to the natural sciences,

no well-informed person can doubt that the narrow jealousy with which they have been hitherto looked on by a certain school of scholars must forthwith die out, if, indeed, it is not already dead; and, in this view, it is plain that, as the language of the natural sciences is pre-eminently Greek, a method of teaching which fastens directly upon real objects, must furnish a common ground on which science and classics can embrace each other with a mutual respect and a common benefit. In my opinion, every classical school should devote, as indeed they do in the German gymnasia, at least two hours a week to the natural sciences; and under such an arrangement it will be the wisdom of the classical teacher to repeat in the Greek hour some of the lessons of the scientific hour, and explain shortly, in colloquial Greek, the birds, plants, or other objects of nature which formed the material of the Science lecture. In order to encourage teachers to do this, I have taken care to make the scientific part of my vocabulary as copious as the nature of this little work would permit. Supposing, however, that there are some classical teachers who, whether from ignorance, indifference, or prejudice, will not be prevailed on to enter into that friendly alliance between science and scholarship which is so much for their mutual benefit, there remains for them also an application of the descriptive method which it is wonderful has been so long overlooked. I mean the introduction, upon a liberal scale, into the schools, of what, in opposition to pure philology, has been termed the archæology of classical studies. Nothing would be easier, in this day of

photographs and cheap adumbrations of all kinds, than to have in every classical school a museum of enlarged representations of objects of ancient art and mythological subjects from vases or other ancient monuments. To these a collection of casts of celebrated statues, and bas-reliefs might soon be added ; and if the classical teacher, twice or thrice a week for only half-an-hour, were to give a *vivâ voce* Greek description of these objects, an element would be added to our system of classical training both instructive and delightful, and calculated not less to improve the taste than to furnish the memory and give precision to the ideas of the young scholar.

The objections which I have occasionally heard urged against the colloquial method of *vivâ voce* description here recommended, so far as they are not founded on the mere laziness, carelessness, or conservatism of teachers, are of that description which spring up in the minds of persons who have either not considered the subject seriously, or, from want of practical experiment, do not know how the method really works. There is not the slightest question, on one point, that to remit his scholars *simpliciter* to a book, and confine his teaching rigidly within the boards of a book, is the method which is most naturally resorted to by a teacher of small attainments, or of easy conscience. But of that class of educational mechanics I take no account. There is no work requires more energy and more enthusiasm than teaching ; and he who does not teach with fervour will never teach with effect. But as for those who know that teaching the green mind of youth how to

swell into bud, and to burst into blossom, is one of the most delightful of human occupations, to them I say that the difficulties in the way of the general adoption of the method here sketched are purely imaginary, and will vanish in a moment at the touch of an honest and manly experiment. In one of the idylls of Theocritus, two Alexandrian women are represented as going out to see the feast of Adonis in the streets; and, when they come to the palace where one of the principal shows of the occasion is to be exhibited, they find a great crowd of people; whereupon one of them says to the other, "*Can we get in?*" "I suppose we can," says the other; "*at least we may try!*" Agamemnon could not have taken Troy, unless he had made up his mind to try; so neither can we succeed in breaking through this crowd unless we try." And thus it is with all other practical things: to be known, they must be tried. I have met with scholars, for instance, who told me that it was impossible for the human organs to pronounce the word *ἀνθρακός* in such a manner as that the accent should be on the antepenult, while the prolongation of the voice, which prosodians call quantity, is on the penult; but I answered the objection in a moment by enunciating the word *landholder*, which is in every respect the exact counterpart of the Greek word.<sup>1</sup> I of course know practi-

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<sup>1</sup> A learned argument in defence of the rights of Greek accent was unsuitable to the plan of this little work; but those who wish to see the firm basis of reason and authority on which this matter stands, may consult my *Discourse on Greek Pronunciation, Accent, and Quantity* (Edinburgh, 1852), or

cally that there is no real difficulty in doing what I habitually do in my own class-room with the utmost ease. And as to what may occur to some persons, that there is no use of speaking languages which are now spoken by no man, I answer, in the first place, that so far as Greek and Latin are concerned the fact is not exactly as stated ; for Greek and Latin are both actually spoken by not a few persons, and, if spoken in a rational way by persons studying these languages in this country, would prove of no small utility to British scholars travelling abroad, as not a few pointed anecdotes can avouch ; and, in the next place, I say that I do not practise Greek description of objects, and Greek conversation, as an end, but as a means ; and I have proved by experiment that this practice not only does not prejudice reading and writing, as now used, but, as already stated, immensely facilitates and improves both these exercises. In fact, it is the only efficient way to turn the languages taught into the blood and bone of the learner in the shortest possible time, and with the greatest amount of profit.<sup>1</sup> As little does the practice of colloquial Greek in any way interfere with the scientific anatomy of

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my paper on the *Place and Power of Accent in Language*, read before the Royal Society of Edinburgh, March 6, 1870. There is in fact no argument on the other side ; the present perverse practice of pronouncing Greek with Latin accents being only an inveterate bad habit, which, like other bad habits, cannot always be changed, merely because it is scientifically proved to be bad.

<sup>1</sup> See an account of his experience in speaking Greek, by Erasmus, in the work above quoted, p. 211.

language on the principles of comparative philology, as now practised by all thorough-bred teachers, a practice which, when not prematurely protruded, or pretentiously paraded, must certainly be regarded as one of the most notable advances recently made in school tactics. In conclusion, I have only to return my sincere thanks to those gentlemen who have performed for me faithfully the fretful duty of revising the Greek of the dialogues. A work of this kind, however carefully executed, will no doubt contain some errors, which it will require no microscope of the curious critic to detect ; but, after passing through the hands of such accomplished scholars as Professor Lushington of Glasgow, Professor Geddes of Aberdeen, Dr. Clyde of the Edinburgh Academy, Dr. Donaldson of the High School, Edinburgh, the Rev. F. W. Farrar, Head Master of Marlborough College, and Mr. W. Merry of Lincoln College, Oxford, my Greek may reasonably be expected to have been well weeded of any of those modernisms and linguistic slips which might give just cause of offence to a scientifically trained teacher.

# OPINIONS

OF

## CELEBRATED SCHOLARS AND THINKERS

ON THE IMPORTANCE OF THE COLLOQUIAL AND DESCRIPTIVE  
METHOD IN THE TEACHING OF LANGUAGES.

*"In omnibus fere minus valent præcepta quam experimenta.*

*"Omnem sermonem auribus primum accepimus.*

*"Excitat qui dicit spiritu ipso, nec imagine et ambitu rerum sed rebus incendit. Vivunt enim omnia et moventur, excipimusque nova illa et nascentia cum favore et sollicitudine.*

*"Scribendo dicimus diligentius, dicendo scribimus facilius."—*  
QUINCTILIAN.

*"Ad linguæ cognitionem plurimum habebit momenti, si inter bene loquaces educetur puer. Fabulas et apologos hoc discet libentius, ac meminerit melius, si horum argumenta scite depicta pueri oculis subjiciantur, et quicquid oratione narratur, in tabulâ demonstretur. Idem æque valebit ad ediscenda arborum, herbarum, et animantium nomina, præsertim eorum quæ non ita passim obvia sunt, veluti rhinoceros, trogelaphus, onocrotalus, asinus Indicus, elephantus.*

*"Scis bonam eruditionis partem esse scire rerum vocabula. Hic supra modum peccatur a grammaticis vulgaribus, quorum vitio fit ut adolescentes post multos annos in grammaticâ contritos vix norint ullius arboris, piscis, volucris, quadrupedis, aut leguminis verum nomen."—ERASMUS.*

*"Omnis lingua usu potius discitur quam præceptis; id est audiendo, legendo, relegendo, imitationem manu et lingua tentando quam creberrime.*

*"Instituendi erunt varii de rebus discursus, quos formâ dialo-*



*gisticâ concipi quatuor hæc suadent; primum, nihil est homini naturalius colloquio, quo sensim sine sensu perducitur potest quocunque; secundo, colloquia excitant animum, fovuntque attentionem, idque ob questionum et responsionum varietatem, earumque varias occasiones et formas, intermixtis subinde quæ oblectant; tertio, serviunt dialogi cum rerum impressioni firmiori, tum repetitioni (etiam inter discipulos ipsos privatim) faciliori; denique, quia potior vitæ nostræ pars colloquio constat, eleganter compendioseque ad eam manu ducitur juvenis, si res non solum intelligere sed et de illis expedite disserere consuescat.*—JOHN AMOS COMENTUS.

*"Sane pueriles animi mire capiuntur narratiunculis et picturis. Figuræ singulæ monstrentur, explicantur: quarum occasione sylvarum vocum Latinarum addiscere licebit."*—GERARD JOHN VOSSIUS.

*"For their studies, first, they should begin with the chief and necessary rules of some good grammar, and, WHILE THIS IS DOING, their speech is to be fashioned to a distinct and clear pronunciation, as near as may be to the Italian, especially in the vowels. For we Englishmen, being far Northerly, do not open our mouths in the cold air wide enough to grace a Southern tongue, but are observed by all other nations to speak exceeding close and inward, so that to smatter Latin with an English mouth is as ill as learning law French."*—JOHN MILTON.

*"If you will consider it, Latin is no more unknown to a child when he comes into the world than English, and yet he learns English without master, rule, or grammar; and so might he Latin too, as Tully did, if he had somebody always to talk to him in this language."*—JOHN LOCKE.

*"Why should the old practice of conversing in Latin and Greek be altogether discarded?"*—PROFESSOR JOWETT.

## PRELIMINARY REMARKS.

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### I.—ORTHOEPY.

As language consists of articulate sounds, and all sounds are addressed to the ear, it is of the utmost importance in learning a language to educate that organ accurately from the very first, so that the learner, as he goes on to perfection, may have no bad habits to unlearn, and may not, contrary to nature, be forced to master rules as mere abstract truths never to be applied in practice. In training the ear to the accurate reception of Greek sounds, three things are to be attended to—

1. The proper sounds of the letters, specially of the vowels, in which the musical value of language mainly resides.

2. The quantity of the syllables; that is, the length of time occupied in the enunciation of the syllables. This again depends mainly on the vowels, in pronouncing which the breath may either be cut sharply off, which makes a short vowel, or drawn out to a greater length, which makes a long vowel.

3. The accent of the syllables; that is, the com-

parative predominance given to certain syllables by the greater stress of the voice (*ἐπίτασις φωνῆς*) laid on them, and the natural rise in the key of the voice with which this stress is accompanied. The stress laid on the syllable is called in Greek the acute or sharp (*ὀξύς*) accent, corresponding to a treble note in music; in contrast with which every unaccented syllable is necessarily grave, *i.e.* lower in tone, corresponding to a bass note in music, or a note lower down the scale. The less emphatic syllables in speaking depend upon a universal law of nature, in virtue of which every stretch or stress is necessarily followed by a slackness or remission (*ἀνεσις φωνῆς*).

To guide the learner under each of these three heads, the following simple remarks will for practical purposes be found sufficient :—

1. The certain elements of Greek vocalisation, *i.e.* so far as they depend on an authoritative tradition, or a just philological induction, going back as far as the age of the Ptolemies, are as follows :—

*a* = English *a* in *far*.

*ε* = " *e* " *get*.

*ο* = " *o* " *got*.

*ι* = " *ee* " *seen*.

*υ* = German *ue* " *Brüder*.

This last sound is unknown to the English, as it was to the ancient Romans, who accordingly adopted the Greek letter *Υ*, which we call *Y*, in writing all Greek names—as *Κύρος*,—written with this vowel. The sound, however, is familiar to the Scotch of the south-west, as in *bluid*, *guid*; and is produced by a

gentle and elegant approximation of the lips as described by Dionysius. Students should from the first be habituated to pronounce this vowel correctly, as it not only is a sound specially characteristic of Greek vocalisation, but one which, when once learned in connection with Greek, will prove of great service in the proper pronunciation of German and French.

The long vowels, of course, are only prolongations of the short, as the English *Pope*, though differently spelt, is the corresponding long to *pop*, and *hope* to *hop*.

Of diphthongs, the original pronunciation was no doubt a sound composed of their vocalic elements rapidly enunciated; but this rapidity naturally led to obscuration, and diphthongs assumed the character of single vowels—always, however, long. A complete scale of all the Greek diphthongal sounds has unfortunately not been handed down to us: three only are known with certainty:—

*ou* = English *oo* in *boom*.

*ai* =       "     *a*   " *vane*.

*ei* =       "     *ie*   " *mien*.

Nothing can be more contrary to the physiology of Greek pronunciation (belonging as it does chiefly to the front of the mouth) than the *bow-wow* style of pronouncing the diphthong *ou* in vulgar English usage. Of the other diphthongs, the most important, especially for epic Greek, is *ai*, which, till better informed with regard to early classical usage, we shall be wise to sound as we do now, like the English *oy* in *boy*. To *au* some probability assigns

the sound of English *ou* in *bound*; and the comparatively few words in which this sound occurs stand as a characteristic contrast to the favourite Hellenic sound of *ou*. Of *eu* I know not what to say.

Those who wish to cultivate intercourse with the living Greeks,—and there may be not a few in London, Liverpool, and elsewhere to whom this advantage is open,—should accustom themselves, in reading prose at least, to pronounce the vowels and diphthongs exactly as the modern Greeks do; a habit which will be of great use even to exact scholarship, as it is certain that the so-called modern Greek pronunciation is in its main peculiarities as ancient at least as our earliest manuscripts, which contain not a few errors springing obviously from the ears of the transcribers having been habituated to the vocalisation so characteristic of the present Romaic. The peculiarity of this Byzantine orthoepy, as we may perhaps most correctly call it, is the predominance of the slender sound of *ee*, which, besides the two cases of *ι* and *ει* given above, engrosses also the three sounds of *η*, *οι*, and *υ*. That this predominance of one of the feeblest sounds in the scale is both a corruption and a deformity need scarcely be proved; it ought to be remembered, however, that it is both an early and a characteristic corruption, and harmonises completely with what Quinctilian tells us of the character of the Greek vocalisation as opposed to Latin in his days: "*quamquam iis major est GRACILITAS, nos tamen sumus FORTIORES.*"

2. The quantity of the Greek vowels is easily known from the fact that in the case of two of the

vowels, *ε* and *ο*, special characters, *η* and *ω*, were at an early period introduced to mark the pronunciation to the eye ; while in the case of the other three vowels, *α*, *ι*, *υ*, the quantity of the syllable may in many cases be known from the character and place of the accent with which it stands in a well-defined connection. Thus a word so accented as *ἡμέρα* or *θέα* will generally have the final vowel long ;<sup>1</sup> but, if the

<sup>1</sup> The following are the principal cases in which the acute accent on the penult does not indicate a long final syllable in the case of the doubtful vowels :—

(1.) *-α* in the nom. accus. and voc. sing., 1st dec., when the termination is *-θα*, *-λλα*, *-ννα*, *-σσα*, or *-ξ*, as *μινθᾶ*, *Σκύλλᾶ*, *γένηᾶ*, *δοσᾶ*, *πέξᾶ*.

(2.) *-α* in neuters plur. of the 2d, and neuters sing. and plur. of the 3d dec., as *μέτρα*, *στίγμα*, *ἡδέα*.

(3.) Dissyllables of 3d dec. in *-αρ* and *-ας*, as *μάκαρ*, *δάμαρ*, *βρέτας*, *σέλας*.

(4.) *-ας* in accus. plur. of 3d dec., when the nom. is not in *-εύς*, *πατέρας*.

(5.) Final *-ι* in neuters and vocatives of 3d dec., as *μελι*, *φάτι*.

(6.) Final *-ις* in nom., 3d dec., of nouns with Attic gen. *-εως* or *-ιδος*, and *-ιτος*, as *πόλις*, *χάρις*, *ἐρις*, with their accusatives.

(7.) Final *-υ* in neuters of 3d dec., as *γόνυ*.

(8.) Final *-υς* with gen. in *-υος*, as *στάχυς*.

(9.) Final *-ι* in dat., sing. and plur., of 3d dec., as *ποιμένι*, *ποιμέσι*.

(10.) Adverbs, particles, and numerals, in *-α*, *-ις*, *-ιν*, and *-υ*, as *πολλᾶκις*, *πάνιν*, *πάνυ*, *ἴνα*, *ἄμα*, *ρίμφα*, *δέκα*.

It will be of course unnecessary to mark in the text the quantity of any final syllables of words falling under these categories.

The student should also note that the penult of all such words is naturally short.

In the case of words with the antepenultimate accent, it will be observed that final *αι* and *αι*, in the declension of nouns

accent be as in *πράγμα*, or in *στράτευμα*, the final vowel is short. In all cases where the accent does not determine the quantity by the rules immediately to be mentioned, the long quantity will in the present work be marked by the sign —, short syllables remaining unmarked.

3. As for the accents, nothing can be more simple, as they stand out on every printed syllable of the language, and cry aloud to be used. The principles which regulate this notation, introduced at an early period by a learned Alexandrian grammarian, are few and simple :—

Words not oxytone having the last syllable long are accented on the penult, as *βλάβῃ*, like English *prīm'rose*.

and verba, are in the great majority of cases treated as short.

The quantity of the final syllable in oxytone words presents little difficulty, as being in large groups of cases indicated by the presence of the short or long vowel visible to the eye.

If the student starts with a clear view of these great leading principles of the doctrine of accent in definite relation to quantity, he will find nothing more easy than to fix in his ear the just quantity of every syllable in the language. Of this the small number of words whose long quantity is marked in the text affords a striking proof. Let all syllables be pronounced short whose long quantity is not evident either by the presence of a long vowel or diphthong, or of a double consonant, or from the accent, or, in the few cases where these are not sufficient, by the mark —. Such a rule, strictly applied in the earliest stages, and attended to in the preparation of our elementary books, would insure accuracy, and save time to an extent of which teachers, with the present loose practices, can have no conception.

Trisyllabic and polysyllabic words not oxytone having the last syllable short are accented on the antepenult, as *ἀνθρακός*, like English *landholder*.

A circumflex on the penult of any word indicates that the last syllable is short, as *σῶμα*.

Oxytone words, or words accented on the last syllable, of which there is a great number in Greek, can only be known by practice; they are, however, to a certain extent, capable of an arrangement into groups, which the student can make for himself, or find in Jelf's Grammar (55-62).

The only practical caution which the student requires to take with him in pronouncing the accents, is to beware, on the one hand, of lengthening a short syllable, merely because it is accented, or, on the other, of shortening a long syllable which happens to be unaccented—blunders which careless and vulgar speakers, in all languages, are very apt to commit. The absurdity of confounding accent and quantity will be seen by comparing two such words as *nōm'inal* and *nō'tional* in English, where the accent is antepenultimate in both cases, but the quantity different.

Certain words on which no emphasis is laid are called enclitics (*ἐγκλίνω*), and are pronounced as one word with that on which they lean; as *ὅς γε*, *δός μοι*, etc. This is a rule which belongs to all languages, as in Italian, *datemi*, *dateci*, where the enclitic word is written as a part of the word by which it is orthoepically absorbed. But pronouns, and certain particles, as *οὐ*, *ὥς*, the moment they are emphasised become accented, emphasis being of the



essence of all accent. For the same reason *μέν* and *δέ* are not enclitic, because they call special attention to a contrast.

The circumstance that words whose last syllable has the acute accent in the dictionaries are marked with a grave in the books, unless when they occur at the end of a sentence, or a colon, seems to indicate that the Greeks had a habit of raising their voice at the end of a clause with completed sense, while, in the continuity of an unbroken period, a final syllable, though emphatic, was less prominent, and pronounced in a lower key. In practice, the student need not trouble himself with this peculiarity, the significance of which is conjectured rather than understood.

## II.—IDIOMS—SYNTAX.

In the Greek language, assertive propositions are made, either, as in Latin, by the accusative before the infinitive, or a participle, or, as in English, by a conjunction (*ὥς* or *ὅτι*=*that*) with the indicative.

In negative sentences, the particle *οὐ* (or *οὐκ* before a vowel, and *οὐχ* before an aspirate) is used to express the negation of prominent and strongly emphasised fact; subordinate, less emphatic, concessive and hypothetical negations are made by *μή*.

Questions are asked either by the simple verb, as *ὁρᾷς*, *Do you see?* or with an interrogative particle, as *πότερον*, *ἤ*, or *ἢ* prefixed. When an affirmative answer is expected, *οὐκ* is used, as in English, as *οὐκ ἔχεις εἰπεῖν*; *Can you not say?* (*Yes, I can.*) On

the other hand, the particle *μή*, or *μὴν* = *μή οὐν*, is prefixed when a negative answer is expected.

Forms of assent in dialogue are worked out with a wonderful exuberance in Greek, as any one may see in Plato. Among the most common, are *μάλιστα*, *ναί*, *πάνυ γε*, *καὶ μάλα γε*, *παντάπασι μὲν οὐν*.

Often the verb of the previous question is repeated, as *ὁρᾷς*; *Do you see?* *ὁρῶ*, *I do*; sometimes the single pronoun suffices, as *ἔγωγε*.

Forms of denial are *οὐδαμῶς*, *οὐ δῆτα*, *ἡκιστά γε*, *κ.τ.λ.*

Both in assent and denial, frequent use is made of *γάρ*, *for*; a *no* or *yes* in the mind being tacitly suppressed. *Ἀλλά* also is a particle of which large use is made in dialogue, and implies a reference to something either previously said or supposed in the mind of the speaker. It often answers pretty nearly to the English *well*!

In the formation of Greek sentences, the classical student must carefully avoid allowing his ear to be influenced by the analogies of Latin style. The Greek dialogic style is infinitely more flexible, more easy, more various, and more graceful than the Latin; and this flexibility and ease is attained chiefly by the various use of participial and infinitival clauses; the one expressing every variety of subordinate clause generally rendered by conjunctions in Latin, and the other, with the article, forming a verbal noun capable of being governed by prepositions, and thus woven into every sort of variously related dependent clauses. Preceded by *ὥστε*, and

in the case of some verbs without ὥστε, it is used to express every variety of result or issue, or outcome of an inherent quality, such as requires in Latin *ut* or *qui* with the subjunctive mood.

As to the collocation of words, the common school-boy practice of putting the verb at the end of the sentence, liable to many modifications even in Latin, has scarcely any place in Greek. If any definite position is to be assigned to a Greek verb, it is rather in the middle of a simple assertive clause, between the adjective and the substantive which it governs ; as, *μελαίνας ἔχει τὰς τρίχας*, *he has black hair*. The obvious reason of this collocation is to avoid the monotony of sound caused by the juxtaposition of two, three, or more words having the same termination. Generally, the order of words in a Greek sentence is determined by emphasis and euphony ; and the collocation is that which is prescribed by passion and imagination, not by logic and grammatical construction, or rigid convention. The best key to it, so far as our language allows, will be found in the style of Shakespeare, and of vivid imaginative prose such as that of Thomas Carlyle. Our common English style, partly from false ideas of propriety, partly from linguistic poverty, is too cold, unimpassioned, and undramatic.

As the general norm of Latin style is to be contrasted, so that of English may, in many cases, profitably be compared with Greek. This is particularly the case with regard to the infinitive, the participle, and the optative mood, which has many remarkable coincidences with the use of the condi-

tional *might, could, would, and should* in our language. The particle *ἄν*, which is apt to give trouble to beginners, is really only another method of turning an assertive tense into a conditional, as is done by these auxiliary verbs with us. Thus, *ἔλαβον, I took*; *ἔλαβον ἄν, I would have taken*; *γεγόμενον, a thing that took place*; *γεγόμενον ἄν, that would have taken place, etc. etc.*

In Greek, the logical sequence of the grammatical forms of the tenses is observed much less strictly than in Latin, the natural tendency of a quick imagination to pass from the indirect to the direct speech being much more largely indulged; and in dependent sentences this frequently leads to a form of speech which in English would not be tolerated; thus—"The general took all these precautions that the soldiers *may* (for *might*) not be surprised by the enemy." This singularity led to the gradual disuse of the optative, so that in the New Testament it appears rarely, and in modern Greek entirely disappears; and even in the most elegant writers certain optatives, as the optative of the future, though a recognised part of the language, are not used once for thirty times that the corresponding indicative tense is used.

It is too common a practice with teachers to remit the doctrine of the particles, as a delicate and difficult matter, to the special study of the more advanced scholar. This error must be carefully avoided. It is impossible to utter the simplest Greek sentence so as to fall pleasantly on an Attic ear, without using particles; and of these the most important, as

well as in principle the simplest, are  $\delta\acute{\eta}$  and  $\gamma\epsilon$ . The first is simply demonstrative, and is joined accordingly to all strongly emphasised demonstrative words, whether pronominal or adverbial, as  $\nu\acute{\upsilon}\nu \delta\acute{\eta}$ ,  $\tau\acute{o}\tau\epsilon \delta\acute{\eta}$ ,  $\sigma\ddot{\upsilon}\tau\omega \delta\acute{\eta}$ ,  $\delta\varsigma \delta\acute{\eta}$ ,  $\epsilon\pi\epsilon\iota \delta\acute{\eta}$ , corresponding frequently to the Latin *demum* and *vero*. The same emphasised demonstrative power, which is its essence, leads to its frequent use with imperatives as  $\lambda\acute{\epsilon}\gamma\epsilon \delta\acute{\eta}$ , where it corresponds to the English *then*. The other particle,  $\gamma\epsilon$ , of so constant use, is essentially *limitative* and *contrastive*—the special attention which it directs to a particular word always implying a contrast to some other person or thing, sometimes expressed, oftener understood. Thus, if you ask me in Greek to do anything to which I am extremely averse, I say *Μὰ Δία οὐκ ἔγωγε*, that is, *Not I indeed, whatever others do*; or, if I wish to express my own opinion on any subject modestly, I say, *κατ' ἐμὴν γε γνώμην*, “In my humble opinion,” *though perhaps wiser men may think otherwise*. The particles, with their combinations, are for the most part fully discussed in the excellent Greek Dictionary of Liddell and Scott, based upon the great German works of Schneider and Passow; but the most natural, easy, and effective way to master them, is a careful observation of the style of Plato, Lucian, and Aristophanes.

These remarks are not intended in any way to supersede a systematic study of the structure of Greek sentences in a regular Syntax. They are only meant to give a natural prominence to some of its more obvious points and fundamental principles. In the following dialogues, whose chief value should

consist in throwing the material of the language, after the most familiar fashion, into the hands of the student, short reference will, at the same time, be made to points of syntax as they occur; and for this purpose the following three abbreviations will be used :—

1. J. = Kühner's Greek Grammar, by Jelf. 4th Edit. Oxford : 1866.
2. F. = A brief Greek Syntax, by F. W. Farrar. 3d Edit. London : 1870.
3. C. = Greek Syntax, by Dr. Clyde. 4th Edit. Edinburgh : 1870.



## DIALOGUE FIRST.

THE HEAVENS—THE  
WEATHER—THE SEASONS.

Ο ΟΥΡΑΝΟΣ ΚΑΙ ΑΙ  
'ΩΡΑΙ.

How dark the sky is to-day! Shall we have snow?

No; it rather looks like rain. There are signs of a thaw.

Then my skates will be of no use.

Are you fond of skating?

Passionately. I feel like a terrestrial Hermes scudding along.

Here comes the rain.

I hope we shall have a regular downpour. I hate a drizzle.

Put up your umbrella!

No! that for the hens and the ladies. I always look Jove in the face, whether fair or foul.

You may march through the rain. I will seek shelter from the storm, —farewell!

Ὡς στυγνάζει ὁ οὐρανὸς σήμερον. Πότερον μέλλει νίφειν ὁ θεός;

Οὐ δῆτα· μᾶλλον γὰρ δοκεῖ ὑσεῖν. Τεκμήριά γε γίγνεται τοῦ τήκεσθαι.

Οὐδὲν οὖν ὀφελὸς μοι τὰ ὑποδήματα τὰ παγοδρομα.

Ἀγαπᾷς τὸ παγοδρομεῖν;

Ὑπερφυῶς μὲν οὖν. Πάνυ γὰρ ὥς ἐπίγειός τις Ἑρμῆς κατὰ τοὺς κρυσταλλοπήκτους πτερωτὸς φέρομαι ποταμούς.

Καὶ μὴν νῦν δὴ ἔρχεται ὁ ὕετός.

Ῥαγδαῖος γοῦν γένοιτο. Τὴν γὰρ ψεκάδα μισῶ.

Ἀναπέτασον δὴ τὸ σκιάδειον.

Μὰ τὸν κύνα οὐκ ἔγωγε. Προσῆκει δῆπου τὰ τοιαῦτα ταῖς τε ἀλεκτρούσι καὶ ταῖς γυναιξίν. Ἐγώ γε εἰς τὸν Δία ἀτενίζειν φιλῶ εἴτε φαιδρωπὸν, εἴτε σκυθρωπάζοντα.

Πάρεστι σοί γε κατὰ μέσον πορεύεσθαι τὸν ὕετόν. Ἐγώ γε σκέπην τινα τῆς λαίλαπος ζητῶ καὶ καταφυγὴν Ἐρρωσο.

How mild the breeze is to-day!

Very mild. The wind is west. This warmth and

Ὡς φέρεται ἡπία σήμερον ἡ αὔρα.

Ἠπιωτάτῃ γάρ. Ζεφύριον πνεῖ τὸ πνεῦμα. Ἡ γοῦν τηλικαυτῇ



- moisture will cause the grass to grow.  
 I plucked the spring crocus this morning by the brook.  
 My old friends the swallows are twittering about the eaves.  
 How changeable our Scotch weather is!  
 Only yesterday it was clear hard frost.  
 Yes; one requires to have good nerves here.
- The birds are singing in the wood.  
 I wish I were singing with them! But I have books to read. When the sun shines out in April, I always wish to wander.
- "In snatches humming quiet tunes  
 To the fresh breeze of the mountain,"  
 as Ossian says.  
 O yes! Ossian and the Highlands for me! Fling your books on the shelf for a day, my good fellow, and let us have a holiday!  
 Done! I shall be wise for once; let us be off!
- θερμότης μετὰ τοῦ ὕγρου ποιήσει αὐξάνεσθαι<sup>1</sup> τὴν πόαν.  
 Καὶ μὴν καὶ ἔωθεν ἐδρεψάμην τὸν κρόκον τὸν λευκὸν παρὰ τῷ ὕδατι.  
 Αἱ συνήθεις μου φίλοι αἱ χελιδόνες τρίζουσιν ὑπὸ τῶν γείνων.  
 Ὡς εὐμετάβολος ὁ κατὰ τὴν Καληδονίαν οὐρανός.  
 Καὶ γὰρ χθές γε ἡθρίαζε.  
 Προσῆκει δὴ τοῖς ἐνθάδε<sup>2</sup> ἀνθρώποις θαυμασία τις εὐτονία τοῦ σώματος.  
 Ἀιδουσι κατὰ τὸ ἄλσος οἱ ὄρνιθες.  
 Εἶθε μέτοχος γενοίμην αὐτὸς τῶν ᾠμάτων. Ἐμοὶ μέντοι παρακινεῖται βίβλοι ὥς χρὴ ἀναγνώ- ναι. Ἐκλάμπων γὰρ ἐκάστοτε ὁ ἥλιος, φθίνοντος τοῦ Ἑλαφ- βολιῶνος, δειὴν τοῦ πλανᾶσθαι ἐμποιεῖ μοι ἐπιθυμίαν.  
 "Μελωδήματα αὐτομάτως παρεμβάλλων ἡσυχὰ  
 Ὑπὸ τῷ ᾄῃ τῷ ψυχρῷ τῆς ὀρενῆς,"  
 τὸ τοῦ Ὀσσιανοῦ.  
 Καὶ μᾶλα γε. Ταῦτα ἐπαυνώ. Ἀπορρίψας δὴ οὖν, ὦ θαυμάσιε, τὰς βίβλους τὰ νῦν γε εἰς τὴν θήκην, ἐπιλαβοῦ ἀνδρείως μετ' ἐμοῦ ἀπραξίας.<sup>3</sup>  
 Σύμφημι. Ἀπαξ γε, ἐπικληθήσομαι σοφός. Ἀπώμεν.

#### ADDITIONAL WORDS AND PHRASES.

Climate—*κρᾶσις τοῦ οὐρανοῦ, ἢ τοῦ ἀέρος*. To become cool—*ἀποψύχω*. A cloud—*νεφέλη, ἡ*. Cloudy—*συννεφής*.

<sup>1</sup> ποιᾶν, with infin. ; for *facio ut* in Latin.—Above, p. 8.

<sup>2</sup> Adverbs used for adjectives.—J. 436, c ; F. 24 ; C. 8, a.

<sup>3</sup> Gen. after verbs of *laying hold of*.—J. 512 ; F. 46 ; C. 72, c.

A comet—κομήτης. The day dawns—ὑποφαίνει ἡ ἡμέρα. The early dawn—λυκαυγές, τὸ. At break of day—ἄμα τῇ ἑῷ. The dog-days—ἡμέραι κυνάδες, αἱ. The dog-star—σείριος, ὁ. Drought—ἀνχμός, ὁ. Fine weather—εὐδία, ἡ. Frost—πάγος, ὁ. Hail—χάλαζα, ἡ. Hot weather—καῦμα, τὸ. Mist—ὀμίχλη, ἡ. The night is far gone—πολὺ προέβη τῆς νυκτός. To pelt as by a storm—σποδεῖν. Rainy weather—έπομβρία. A star—ἀστήρ, -έρος, ὁ. A shooting star—ἀστήρ διάπτων. Sunset—δυσμή, ἡ. Sunrise—ἀνατολή, ἡ. Sultry weather—πνίγος, τὸ. A surge, swell—κλυδώνιον, τὸ. Steady—στάσιμος. Weather, to have any kind of—χρῶμαι. A whirlwind—στρόβιλος, ὁ.

## DIALOGUE SECOND.

### THE HOUSE AND ITS FURNITURE.

### Ο ΟΙΚΟΣ ΚΑΙ ΤΑ ΕΠΙΠΛΑ.

Whose house is this?  
I don't know.  
It has splendid walls and  
elegant pillars.  
Do you observe those large  
windows, all of one pane  
of plate glass?  
I do.  
I do not admire the chim-  
neys.  
They are too large.  
Do you like the lobby?  
Very much. It has abun-  
dant of light, and looks  
cheerful.  
The stair, however, I think  
is rather narrow.  
This bedroom also is too  
small.  
Here is the vaulted cellar.  
Is there a good stock of  
wine in it?

Τίνος ὁ οἶκος οὗτος;  
Οὐκ οἶδα.  
Τοίχους γε ἔχει λαμπροὺς, καὶ  
καλοὺς τοὺς στύλους.  
Ὅρῃς τὰς θυρίδας ἐκείνας τὰς  
μεγάλας ἐκ μιᾶς ἐκάστην πλα-  
κὸς ὑαλίνης;  
Ὅρῶ.  
Τὰς δὲ καπνοδόχας οὐ θαυμά-  
ζω.  
Μακρότεραι γάρ.  
Ὁ δὲ πρόδομος ἄρ' αὖτε ἀρέσκει;  
Καὶ μάλα γε. Πολὺ δὲ ἔχει τὸ  
φῶς καὶ παιδρὰν τὴν ὀψιν.  
Ἡ δὲ κλίμαξ στενοτέρα πού δο-  
κεῖ.  
Καὶ μὴν τὸν κοιτῶνα τουτονὶ  
μικρότερον ἡγοῦμαι.  
Ἐνθάδε ἡ καμὰρα.  
Ἄρα πολὺν ἔχει τὸν οἶνον;

Oh, no end ! How do you like the dining-room ?

Not at all. I dislike it.

The pictures on the wall give a look of great dignity to the room.

The chairs are very elegant.

Yes ; but the sofas are detestable.

They are rather dumpy.

How dull the fire burns on the hearth !

Take the poker and stir it !

Take the tongs, and pile up the coals.

There are coals enough already.

The carpet is splendid on the floor.

True.

This neat little footstool is admired by everybody.

And with good reason.

I shall not be able to sit contentedly in my little dingy study after all this splendour. But we must go. Come along, Tom !

Farewell palaces ! farewell splendour !

Ἀπέραντον δήπου τὸ χρῆμα.

Μὴν ἀγαπᾷς τὸ δειπνητήριον ;

Οὐδέν· μᾶλλον δὲ μισῶ.

Ὡς σεμνὸν τι προσάπτουσι τῷ οἰκίσκῳ οἱ πίνακες οἱ κατὰ τὸν τοίχον.

Αἱ δὲ δὴ ἔδραι οὐ σμικρὰν ἔχουσι χάριν.

Συμφωνῶ· τὰς δὲ κλῖνας ἀπέπτυσσα.<sup>1</sup>

Παχύτεραι γάρ.

Ὡς ἀφεγγές τὸ πῦρ τὸ ἐν τῇ ἐσχάρᾳ.

Λαβὼν τὸ σκάλευθρον κίνει τὸ πῦρ.<sup>2</sup>

Λαβὼν τὴν πυράγραν ἐπισώρευσον ἄνθρακας.

Ἄνθρακας ἔχει ἢ ἐσχάρα ἤδη ἱκανάς.

Λαμπρῶς κοσμεῖ τὸ ἔδαφος ὁ τάπης.

Ἀληθῆ λέγεις.

Καὶ μὴν καὶ τὸ κομψὸν τοῦτο ὑποπόδιον θαυμάζουσιν ἅπαντες.

Δικαίως γάρ.

Ἐγωγε τῆς πολλῆς ταύτης γευσάμενος χλιδῆς οὐκ ἂν ὑπομένοιμι<sup>3</sup> εὐθύμως καθῆσθαι ἐν τῷ φροντιστηρίῳ μου τῷ σκοτεινῷ. Ἀτὰρ χρή ἀπαλλάττεσθαι. Ἴθι δὴ, ὦ Θωμασίδιον.

Ἐρρωσθε μὲν δὴ ἀνάκτορα· ἔρρωσθε χλιδήματα.

### ADDITIONAL WORDS AND PHRASES.

Bell—κῶδων, -ωνος, ὁ. Bellows—φύσα, -ης, ἡ. A box—πυξίς, -ίδος, ἡ. Cage—κλωβός, -οῦ, ὁ. Candlestick—λυχνία, -ας, ἡ. Curtain—παραπέτασμα, -ατος, τὸ. Cradle—λίκνον, -ου, τὸ. Cistern—ὕδροθήκη, -ης, ἡ. Ewer—προχύτης, -ου, ὁ.

<sup>1</sup> 1 aor. for present in certain verbs.—J. 403, 1 ; C. 38, c.

<sup>2</sup> A compound clause, with two imperatives, resolved into a single clause, with one imperative, and an aorist participle.—F. 243 ; C. 46, a.

<sup>3</sup> ἂν with the optative, expressive of futurity or possibility.—J. 425 ; F. 253, c. ; C. 43.

Jar—πίθος, -ου, ὁ, στάμνος. Kettle—λείβης, -ητος, ὁ. Garret—ὑπερῶον, -ου, τὸ. Lumber-room—γυροδόκη, -ης, ἡ. A mat—φορμός. Pillow—προσκεφάλαιον, τὸ. Roof—ὀροφή, -ῆς, ἡ. Shovel—λίστρον, -τὸ. Shake-down—στιβάς, -άδος, ἡ. A story—στέγη, -ης, ἡ. Storeroom—ταμεῖον, τὸ. Wardrobe—ιματιοφυλάκιον, -ου, τὸ. Wash-bason—χερνίβιον, -ου, τὸ.

## DIALOGUE THIRD.

### THE COUNTRY.

### ΤΑ ΕΝ ΤΩΙ ΑΓΡΩΙ.

Do you see that boy in the field? Who is he?

He is the farmer's son; a handsome youth.

Who lives in that large white mansion?

I don't know; a rich London brewer, I believe.

These knolls sprinkled with trees are beautiful.

The brook runs clear and swift.

The river rolls gracefully round the village church.

Did you see the shepherd's cottage in the glen?

Yes; it was very neat.

The shepherd is an excellent man.

The roads in the Highlands are admirable.

Yes! formerly, in the days of Rob Roy, they were hard and stony.

There you are right; there was no access, I guess, to Rob Roy's cave!

Ὅρας ἐκείνον τὸν παῖδα τὸν ἐν τῷ ἀγρῷ; Τίς ποτ' ἐστίν; Υἱὸς δὴ τοῦ γεωργοῦ· ἀστείος ὁ νεανίας.

Τίς δὲ δὴ κατοικεῖ ἐν τῷ μεγάλῳ ἐκείνῳ οἰκητηρίῳ τῷ λευκῷ; Οὐκ οἶδα· ζυθοποιὸς τις πλούσιος, οἶμαι, τῶν ἐκ Λονδίνου. Καλὰ γε τὰ λοφίδια ταῦτα δένδρεσι διειλημμένα.

Καὶ μὴν ταχὺς ρεῖ ὁ ποταμίσκος καὶ διαφανής.

Μάλα γοῦν χαριέντως περιελίσσεται ὁ ποταμὸς περὶ τὸ τῆς κώμης ἱερὸν.

Ἐώρακας τὴν τοῦ ποιμένος καλύβην τὴν ἐν τῷ ἄγκει;

Καὶ μάλα γε· κομψοτάτῃ γάρ. Σπουδαῖος δὴπου ἀνὴρ ὁ ποιμὴν οὗτος.

Αἱ ἐν τῇ ὄρεινῃ ὁδοὶ ἐξαιρετῶς καλαί.

Κάλλισται γάρ· καίτοι πρότερόν γε, ἐπὶ τοῦ Ῥοβέρτου τοῦ πυρροῦ Γρηγοριάδου τραχύταται ἦσαν καὶ λιθώδεις.

Ταῦτά γε ἀληθῆ λέγεις· οὐ γὰρ ὑπῆρχεν οἶμαι πρόσδοδος οὐδεμία εἰς τὸ τοῦ Γρηγοριάδου σπήλαιον.

<sup>1</sup> Double or triple negative, as often in Chaucer and Shakespeare.—J. 747; F. 286, 7; C. 48, 4, a.

Do you like the village?

Much. I admire it for being adorned not only with gardens and orchards, but with green slopes, pleasant pastures, woods, rivers, and purling brooks.

The man who built that cottage below the crag had some taste.

The parish is altogether remarkable for beauty.

And the whole county too!

The cattle which feed on that meadow ought to be fat.

So they are: see that cow recumbent, how smooth and glossy!

She makes me ashamed of my meagreness.

Be ashamed of nothing, as a man, but lies, and cowardice, and sloth. But here comes the boat. Let us ferry across to the island, and, rambling over the stout old grass, untrodden by the profane foot of tourists, have a hunt for mushrooms.

Agreed!

Ἄρα γε κατὰ νοῦν σοι ἡ κώμη;  
Πανταπᾶσι μὲν οὖν ὅς γε<sup>1</sup> θαν-  
μίζω αὐτὴν διὰ τὸ ποικιλιθῆναι  
οὐ μόνον κήποις καὶ μηλώσι,  
ἀλλὰ καὶ κλιτύσι χλοεραῖς,  
νομαῖς τερπναῖς, ἄλσεσι, ποτα-  
μοῖς, καὶ ὑδατίων κελαρύσμασι  
γλυκεροῖς.

Οὐκ ἄγευστός γε τοῦ καλοῦ<sup>2</sup> ἦν  
ὁ ἀνὴρ ὁ καθιδρύσας ἐκείνην τὴν  
καλύβην ὑποκάτω τοῦ κρημνοῦ.

Ἐπίσημος πάννυ ὁ δῆμος παντα-  
χοῦ τῷ κάλλει.

Καὶ γὰρ καλλίστη σύμπᾶσα ἡ  
ἐπαρχία.

Εἰκὸς τοίνυν εὐσάρκους εἶναι τὰς  
βοῦς τὰς ἐκείνων τὸν λειμῶνα  
νεμομένας.

Εὐσωματοῦσι γὰρ ὑπερφυῶς  
ἰδοῦ τὴν βοῦν ἐκείνην, ὥς εὐθριξ  
κατάκειται καὶ λιπαρά.

Ὡστε αἰσχύνεσθαι ἐμέγε τὴν  
ἐμὴν ἰσχνότητα.

Ἀλλὰ σέ γε ἅτε ἄνθρωπον ὄντα  
δεῖ μηδὲν αἰσχύνεσθαι εἰ μὴ τὸ  
ψεῦδος καὶ τὴν δειλίαν καὶ τὴν  
ἀργίαν. Ἀτὰρ<sup>3</sup> ὁρῶ ἐνταῦθα τὸ  
πορθμεῖον. Πορθμευσώμεθα μὲν  
οὖν εἰς τὴν νῆσον, καὶ πλανώ-  
μενοι κατὰ τὴν παγίαν πᾶσαν τὴν  
πολυετῇ, τοῖς τῶν περιηγητῶν  
βήμασιν ἄβατον<sup>4</sup> ἀμυήτων,  
θηρῶμεν τοὺς μύκητας.

Συνδοκεῖ ταῦτα.

<sup>1</sup> γε after ὅς, often used for assigning a reason *utpote quia, quippe quia*.—  
J. 735, 9; F. 304.

<sup>2</sup> Gen. privative after adj., compounded with a priv.—J. 529; F. 45;  
C. 69, b.

<sup>3</sup> ἀτάρ—often used when turning to a new subject, as αὐτάρ in Homer.—  
J. 771-4.

<sup>4</sup> Dative case after pass. and verbals, in τός and τέος.—J. 611, a; F.  
54, 5; 247, 9; C. 70.

ADDITIONAL WORDS AND PHRASES.

A rural constable—*περίπολος*, -ου, ὁ. A shepherd's crook—*καλαῦρον*, -ος, ὁ. Clod—*βῶλος*, -ου, ἡ. A croft or small farm—*γῆδιον*, -ου, τὸ. A ditch—*βόθρος*, -ου, ὁ. A stone dike—*αἰμασία*, -ας, ἡ. Firth—*πορθμός*, -ου, ὁ. A flower—*ἄνθος*, -ους, τὸ. Fountain—*κρήνη*, -ης, ἡ. Hedge—*φραγμός*, -ου, ὁ. A sheepfold—*σηκός*, -οῦ, ὁ. A milk-pail—*πέλλα*, -ης, ἡ. A remote part of the country—*ἔσχατιά*, -ās, ἡ. A spade—*σκαφεῖον*, -ου, τὸ. A stable—*ἵππών*, -ῶνος, ὁ. A pig-sty—*συφείον*, -ου, τὸ. A mountain torrent—*χαράδρα*, -ας, ἡ. To overhang or be situated above—*ὑπέρκεισθαι* τινός. Visible from any point—*σύνοπτος*. To wander about—*περινοσῶ*.

DIALOGUE FOURTH.

THE TOWN.

ΤΑ ΕΝ ΤΗ ΠΟΛΕΙ.

What a noise there is in the streets!  
 Yes; and the dust is worse.  
 Whose house is that?  
 It is nobody's house; it is the Post-Office: do you not see the crowd of people?  
 It is an elegant building. Edinburgh has many elegant buildings.  
 What building is that with the lofty dome? is it a church?  
 No; it is a bank, the Bank of Scotland.  
 This street is full of splendid shops.  
 Yes; the shopkeepers are rich fellows.

Πηλίκος ὁ θόρυβος ὁ κατὰ τὰς ὁδοὺς.  
 Δεινὸς γάρ· καὶ ἔτι χεῖρον ἢ κόνις.  
 Ὁ οἶκος οὗτος τίνας δὴ ἔστιν;  
 Οὐδενὸς μὲν οὖν ταχυδρομεῖον γάρ· οὐχ ὁρᾷς τὸν πολὺν ὄχλον;  
 Κομψόν γε τὸ οἰκοδόμημα.  
 Πολλὰ ἔχει ἡ Ἐδινάπολις τὰ τοιαῦτα.  
 Ἐκεῖνο τὸ οἰκοδόμημα τὴν θόλον ἔχον τὴν ὑψηλὴν, ἱερὸν πονεῖν αἶψα;  
 Οὐ δῆτα. Τράπεζα ἔστιν, ἡ τῆς Καληδονίας τράπεζα.  
 Ἡ ὁδὸς αὕτη λαμπρῶν πλήρης ὑπάρχει καπηλείων.  
 Πλουσιοὶ γὰρ οἱ κάπηλοι.

What buildings are these on the Mound?

In this one surrounded with pillars, the Royal Society holds its meetings; here also is the Antiquarian Museum. In that other one behind, there is a picture-gallery.

Does it contain good pictures?

Excellent; I wish they were mine.

What building is that higher up?

The Free Church College; and above all, on the right, is the Castle.

What monument is that on the hill?

You mean the one on the very top, like a pillar?

Yes.

It is Nelson's Monument; the greatest naval hero of Britain.

What building is this with the strong towers and narrow windows?

It is the Jail, for the confinement of evil-doers.

The streets in this part of the town are very dirty.

Yes; and not only dirty, but narrow and dark, and full of bad smells.

Strange that Ediuburgh

Τὰ οἰκοδομήματα ταῦτα τὰ ἐπὶ τοῦ χώματος, ποῖά τινά<sup>1</sup> ἐστίν; Ἐν τῷ μὲν ἐτέρῳ τῷ περιστύλῳ, ἡ βασιλικὴ ἑταιρεία ἔχει τὰς συνόδους· πρὸς δὲ τούτοις ἔνδον τυγχάνει δυν<sup>2</sup> τὸ Μουσεῖον τὸ ἀρχαιολογικόν. Τὸ δὲ ἕτερον τὸ ὀπισθεν οἰκοδόμημα πινακοθήκη ἐστίν.

Οὐκοῦν καλὰς ἔχει τὰς γραφάς;

Παγκάλας δὴ· εἴθε ἐμὰ εἴσαν αἱ γραφαί.

Ἐκείνο δὲ τὸ ἀνωτέρω λέγεις δυν<sup>3</sup> ὅ,τι ποτ' ἐστίν.

Τὸ τῆς ἐλευθέρας ἐκκλησίας παιδευτήριον θεολογικόν· ἀνωτάτω δὲ ἐν δεξιᾷ τὸ παλαῖον ὑπέρκειται φρουρίον.

Τὸ δὲ μνημεῖον ἐκείνο τὸ ἐπὶ τοῦ λόφου τί ἐστίν;

Ἐκείνο λέγεις τὸ ἐπὶ τῇ κορυφῇ τὸ στύλοειδές;

Ναί.

Τοῦ Νέλσωνος μὲν οὖν ἐστὶ τὸ μνημεῖον τοῦ ἀρίστου τῶν τῆς Βρεταννίας ναυάρχων.

Τοῦτο δὲ τὸ οἰκοδόμημα τὸ ὄχρους ἔχον πύργους, καὶ θυρίδας στενὰς, λέγε δ,τι ἐστίν;

Τὸ δεσμωτήριον, τοῦ φυλάττειν τοὺς κακούργους.<sup>4</sup>

Αἱ ἐνταῦθα ὁδοὶ σφόδρα θολεραί.

Καὶ μάλα γε· πρὸς δὲ τούτοις στενωποὶ καὶ σκοτειναὶ καὶ δύσσομοι.

Θαυμαστὸν δῆπουθεν ἅμα τῷ

<sup>1</sup> τις after ποῖος.—J. 659-4; C. 28, a.

<sup>2</sup> τυγχάνω with particip. —J. 693; F. 238, d.; C. 46, d.

<sup>3</sup> Opt. with ἀν, a polite form of imperative.—J. 425, 2, 6; F. 177, 4; C. 42, b.

<sup>4</sup> Infin. with gen. of art. to express a purpose or result.—J. 678, 3, 6; C. 90, c.

should be at once so beautiful and so filthy !  
Not at all strange. Evil delights to dwell beside good ; as the proverb says, "Where God builds a church, the Devil always erects a chapel beside it."

Very true.

How many stories have these houses ?

More than twelve at least.

I should not like to live in the top flat.

Nor I—if I had rheumatism ; but these houses command a splendid view beyond the Firth of Forth.

What fine old churchyard is this ?

The Greyfriars. Here, among others, are the monuments of the martyrs who suffered persecution under Charles II.

They were noble fellows. I am an Episcopalian, but a brave heart can beat under a Geneva gown as well as beneath a bishop's surplice. Let us go and see the monuments. Come along !

κάλλει καὶ τῷ ῥύπῳ τοσούτον ὑπερέχειν τὴν Ἑδιναπολιν. Οὐδὲν θαυμαστὸν τοῦτό γε· αἰ γὰρ δὴ τὸ κακὸν γειτνιά τῷ ἀγαθῷ· τὸ τῆς παροιμίας,<sup>1</sup> ὅπου ναὸν ᾠκοδόμησεν ὁ θεός, ἐκεῖ ἰδρύσασθαι φιλεῖ σηκὸν ὁ διάβολος.

Ἀληθέστατα λέγεις.

Πόσας ἔχει στέγας τὰ οἰκοδομήματα ταῦτα ;

Ἵπερβαίνει τοῦλάχιστον τὰ δώδεκα.

Ἐγώ γε τὴν ἀνωτάτην στέγην οὐκ ᾄσμενος ἂν κατοικοῖην.

Οὐδ' ἐγὼ· συνεχόμενός γε τῷ ῥευματισμῷ· οὗτοι μέντοι οἱ οἴκοι ἐν περιωπῇ κείνται μεγαλοπρεπεί συμπασῆς τῆς χώρας τῆς πέραν τοῦ τῆς βοδωτρίας πορθμοῦ.

Τὸ δὲ δὴ κοιμητήριον τοῦτο τί ἐστίν ; σεμνὸν γὰρ τι ἔχει.

Τὸ ἱερὸν τῶν λευκοφαίων μονάχων, ἀλλὰ τε πολλὰ ἔχον καὶ δὴ καὶ τὰ τῶν μαρτύρων μνημεῖα, τῶν ὑπὲρ τῆς πίστεως ἀποθανόντων κατὰ τοὺς ἐπὶ Καρόλου τοῦ β' διωγμούς.

Γενναῖοι οὗτοι δὴ· ἐγὼ μὲν, ὡς οἶσθα, εἰμὶ τῶν τὰ τῶν ἐπισκόπων φρονούντων· οὐ μὴν ἀλλὰ<sup>2</sup> φρόνημα ὡς ἀληθῶς ἀνδρείον διατάσθαι φιλεῖ οὐχ ἥττον ὑπὸ σύρματι τῶν Καλβινιστῶν ἢ ὑπὸ τῷ τῶν ἐπισκόπων ἱματίῳ. Ἀπίωμεν μὲν οὖν ὀψόμενοι<sup>3</sup> τὰ μνημεῖα. φέρε δὴ !

<sup>1</sup> The article in a short interjected clause.—J. 457.

<sup>2</sup> οὐ μὴν ἀλλὰ, a strong nevertheless—not what you would expect, but something else.—J. 773, 6 ; C. 54, a.

<sup>3</sup> Fut. part. after verbs of motion, to express intention or purpose.—J. 690, 2 ; C. 46, b ; 90, c.



## ADDITIONAL WORDS AND PHRASES.

An aqueduct—ὕδραγωγεῖον, τὸ. A brewery—ζυθοποιεῖον, τὸ. A place of business—χρηματιστήριον, τὸ. City chambers—ἀρχεῖον, τὸ. A chimney—καπνοδόχη, ἡ. An enclosure—περίβολος, ὁ. A fleshmarket—κρεοπωλεῖον, τὸ. A greenmarket—λαχανοπωλεῖον, τὸ. A jail—φυλακή, ἡ. A harbour—λίμνην, -ένος, ὁ. An inclination or exposure in a particular direction—ἐγκλισις, -εως, (ἡ) πρὸς. An infirmary—νοσοκομεῖον, τὸ. An inn—πανδοκεῖον, τὸ. A music-hall—φῶδειον, τὸ. Register House—γραμματοφυλάκιον, τὸ. A reservoir—ἵποδοχή, ἡ. A steeple—κωδωνοστάσιον, τὸ. Suburbs—πρόαστια; τὰ. A town-hall—πρυτανεῖον, τὸ.

## DIALOGUE FIFTH.

THE SCHOOL AND THE  
UNIVERSITY.

ΤΟ ΔΙΔΑΣΚΑΛΕΙΟΝ ΚΑΙ  
ΤΟ ΠΑΝΕΠΙΣΤΗΜΙΟΝ.

Well, as King George said, "Edinburgh is indeed a city of palaces." What a noble building this is! only it seems to have no door, like some old temple of the mystical Isis.

This is the High School.

Oh! a famous nursery of learning! Is there any other school in Edinburgh?

Yes; a legion. There is the Edinburgh Academy, Fettes College, and many others.

Is the teaching good?

Ἀλλὰ γοῦν, ἔλεγε τὰ ἀληθῆ Γεώργιος ὁ βασιλεὺς λέγων ὡς βασιλείων εἴη<sup>1</sup> πόλις ἡ Ἐδιναπολις. Ὡς σεμνοπρεπὲς τὸ οἰκοδόμημα τοῦτο! Πλὴν οὐδεμίαν γε φαίνεται ἔχειν θύραν, ὥσπερανεὶ παλαιὸν τι ἱερὸν τῆς μουσικῆς Ἰσιδος.

Τοῦτο τὸ τῆς πόλεως γυμνάσιον δημόσιον.

Περιβόητον δὴ τῆς πολυμαθείας φυτώριον! Ἀρά γε ὑπάρχει καὶ ἄλλα ἐν τῇ Ἐδιναπόλει διδασκαλεῖα;

Καὶ μύρια γε<sup>2</sup> οἶον ἡ Ἀκαδημία ἡ τῆς Ἐδιναπόλεως, τὸ Φεττήσιον παιδευτήριον, καὶ ἄλλα οὐκ ὀλίγα.

Ἀρ' οὖν οἱ διδάσκαλοι τεχνικοί;

<sup>1</sup> Opt. in indirect speech.—J. 802; F. 190; C. 95, c; 96.

Excellent! No man beats the Scotch at teaching, at gardening, or in a theological argument. Now come with me along the North Bridge, and you shall see another fine building.

What is that?

The University.—Here it is — unquestionably a grand edifice; but one can with difficulty see it in the narrow street.

I wish they would open up the street.

So do I. Wishing is easy.

Will they not do it?

Doing is difficult.

What is this inscription?

It is Latin: you may read it.

How many Professors has the University?

About thirty, I think.

That is a great number.

Not at all. In Berlin they have five times thirty.

The Germans are an academical people.

The Scotch are a practical people.

The Germans make ideas, the Scotch make—

Money!

Ha! ha! ha! a nation of shopkeepers, as Napoleon said!

Let us enter the classroom.

This one?

Τεχνικώτατοι γάρ. τοὺς γοῦν Καληδονίους ἄνδρας οὐδεὶς ἂν παραλλάττοι οὔτε τῷ διδάσκειν, οὔτε τῇ κηπουργίᾳ, οὔτε τοῖς λόγοις τοῖς θεολογικοῖς. Ἀτὰρ βάδισον ἤδη μετ' ἐμοῦ, κατὰ τὴν πρὸς βορρᾶν γέφυραν, ἑτερόν τι καλὸν ὀψόμενος οἰκοδόμημα.

Τὸ ποῖον;

Τὸ πανεπιστήμιον· ἰδοὺ· μεγαλοπρεπὲς ὡς ἀληθῶς οἰκοδόμημα, δρᾶτὸν μέντοι μόγις, διὰ τὸ στενὸν τῆς ὁδοῦ.

Βουλοίμην ἂν εὐρυνθῆναι τὴν ὁδόν.

Ταῦτά εὐχομαι καὶ ἐγώ. Ῥάδιον δὴπου τὸ εὐχεσθαι.

Οὐκ ἄρα εὐρύνα ἂν θέλοιεν;

Χαλεπὸν αἰεὶ τὸ πράττειν.

Αὕτη δὲ δὴ ἡ ἐπιγραφή· ἐν τῷ ἔμπροσθεν, ποία τις ἐστίν;

Ἔστιν<sup>1</sup> ἀναγνῶναι· Ῥωμαϊκὴ γὰρ ἡ γραφή.

Πόσους ἔχει καθηγητὰς τὸ πανεπιστήμιον;

Ὡς τριάκοντα, οἶμαι.

Μέγα δὴ τὸ πλήθος.

Οὐδ' ὀλίγον· ἐν τῷ γε Βερολίῳ πεντάκις τριάκοντα ὑπάρχουσιν.

Ἀκαδημικὸν ἔθνος οἱ Γερμανοί.

Πρακτικὸν ἔθνος οἱ Καληδόνιοι.

Οἱ μὲν Γερμανοὶ ἐργάζονται νοήματα, οἱ δὲ Καληδόνιοι—

Χρήματα.

Βαβαί· ἔθνος καπηλικὸν, τὸ τοῦ Ναπολέοντος.

Εἰσώμεν εἰς τὸ ἀκροατήριον.

Ἄρά γε τουτί;

<sup>1</sup> ἔστιν with penult accent for *licet*.—J. 666, c.

Yes.

This is the Greek classroom.

I see a black-board on the platform; does the Professor use it?

Of course.

It is very useful.

Give me some ink.

Mend this pen.

I prefer writing with a pencil.

What names are those on the wall in golden letters?

These are the names of students of distinguished merit, who carried off the highest honours of their classes.

Whose bust is that?

It is the bust of Socrates.

What long roll is that?

It is a chronological table of Greek literature.

How many hours a day does the Greek class meet?

Three hours a day.

Does the Professor prescribe exercises?

Oh yes! and he proposes questions also, and puzzles the students with knotty points.

Are there any examinations?

Yes; constant examinations; and three great examinations besides.

Ναί.

Τοῦτό ἐστι τὸ ἀκροατήριον τὸ τῆς Ἑλληνικῆς φιλολογίας.

Μέλانا ὀρῶ πίνακα ἐπὶ τῷ σα-  
νιδώματι· εἰς χρῆσιν γε τοῦ  
καθηγητοῦ;

Πῶς γὰρ οὐ.

Χρησιμώτατον γάρ.

Παράδος τοῦ μέλανος.<sup>1</sup>

Στόμωσόν μοι τὸν κάλαμον τόνδε.

\*Ἐγωγε μᾶλλον γραφίδι ἂν γρά-  
φοιμι.<sup>2</sup>

Τὰ δὲ ὀνόματα ταῦτα τὰ ἐπὶ τῷ  
τοίχῳ χρυσοῖς γράμμασι τίνων  
δὴ ἐστίν;

Τῶν μαθητῶν τῶν ἀρετῇ δια-  
πρεπόντων, καὶ βραβεῖα λα-  
βόντων ἐν τῷ τῶν συμμαθητῶν  
ἀγῶνι.

Τίνος ἡ προτομὴ αὕτη;

Τοῦ Σωκράτους.

\*Εκείνη δὴ ἡ ἀναγραφὴ ἡ μακρὰ  
ποιὰ τίς;

Πίναξ δὴ χρονολογικὸς τῶν περὶ  
τὰ Ἑλληνικὰ γράμματα.

Πόσας ὥρας διδάσκει ὁ καθηγη-  
τῆς, τῆς ἡμέρας;<sup>3</sup>

Τρεῖς ὥρας.

\*Ἀρὰ γε προστάττει τι τῶν ἀσ-  
κητῶν;

Καὶ μάλα γε· ἔτι δὲ καὶ ἐρωτή-  
ματα ἐρωτᾷ, καὶ ἐμβάλλει εἰς  
ἀπορίας τοὺς μαθητὰς, ποικίλα  
προφέρων ἀπορήματα.

Πότερον ἐξετάσεις γίνονται;

\*Ἀδιαλείπτει γάρ· πρὸς δὲ τού-  
τοις, τῶν μεγάλων ἐξετάσεων  
τρεις.

<sup>1</sup> Gen. for accus., i.e. a part of; as in French, or English—some.—J. 535; F. 46; C. 13, a.

<sup>2</sup> Opt. of politeness, as *velim* for *volo*.—J. 425, 6; F. 177, 3; C. 34 obs.

<sup>3</sup> The day for every day.—J. 523, 2; F. 22, 1; C. 82, c.

But the session is short.

Yes; but the students work very hard.

I suppose they must study hard; otherwise they must starve.

You say well. Hungry dogs hunt best.

Then the Scotch study for pudding, not for the love of truth.

I am afraid not a few of the English do so too. The English are fond of pudding. The Germans love truth more for the sake of truth.

Certainly they are a very learned nation, and make many big books.

Quite prodigious. The Professor told me that his library was crammed with German books on all subjects, and a few others.

My father says that I must go to Germany if I wish to be a scholar.

Your father was not far wrong.

Well; but I must contrive to get a bursary in the first place.

There is a competition to-morrow for the Greek Travelling Fellowship. Do you mean to go in?

Yes.

Βραχύτερος μέντοι φαίνεται ὁ τοῦ διδάσκειν χρόνος, ὁ ἐξάμηνος. Ἀληθῆ λέγεις· ἀλλὰ μὴν οἱ μαθηταὶ γε πάνυ ἀνδρείως ἐπικευνταὶ ταῖς βίβλοις.

Πιέζει οἶμαι ἡ ἀνάγκη· εἰ δὲ μὴ, λιμῶ ἂν ἀποθάνοιεν.

Εὖ λέγεις, εἴγε προέχουσι ῥηλιασία αἱ λιμώττουσαι κύνες. Οὐκοῦν οἱ Καληδόνιοι γε ἔφηβοι σπουδάζουσι περὶ τὰς βίβλους, τοῦ σιτεῖσθαι ἔνεκα, ἀλλ' οὐ τῆς ἀληθείας.

Φοβοῦμαι μὴ ταῦτά πάσχωσι τῶν Ἀγγλων οὐκ ὀλίγοι· φιλόσοιτοι γάρ τινας οἱ Ἀγγλοι. Τοῖς δὲ Γερμανοῖς τέλος πρόκειται αὐτῇ ἡ ἀλήθεια.

Πολυμαθεῖς δὴ πούθεν εἰσιν ἀμήχανον ὅσον, καὶ δὴ καὶ ὀγκώδεις συγκαττύουσι τὰς βίβλους.

Τερατώδεις μὲν οὖν· εἶπέ μοι ὁ καθηγητὴς ὡς βεβυσμένην ἔχει τὴν βιβλιοθήκην βιβλίων Γερμανικῶν, περὶ παντοδαπῶν πραγμάτων καὶ πρὸς.<sup>1</sup>

Λέγει ὁ πατήρ ὡς πάντως δεῖ περαιοῦσθαι εἰς τὴν Γερμανίαν, τὸν βουλόμενόν γε τυχεῖν τῆς πολυμαθείας.

Ταῦτά γε, οὐ πόρρω ἀπέτυχεν ὁ πατήρ τοῦ ἀληθοῦς.

Ἀλλ' ὁμως σίτησον δημοσίαν πρότερον παντὸς μᾶλλον δεῖ λαβεῖν ἔμεγε.

Αὖριον ἀγὼν γενήσεται περὶ τῆς Ἑλληνικῆς σιτισσεως τῆς ὁδοιπορικῆς. Πότερον ἐν νῷ ἔχεις συναμιλλᾶσθαι;

Παντάσῃ μὲν οὖν.

<sup>1</sup> πρὸς without a noun—to boot.—J. 640; C. 51.

And I too. We were wise to go home and prepare, cramming our brains with the stiff lore of the grammarians.

Ἀμύλλησομαι καὶ ἐγώ. Σοφῶς ἂν πράττοιμεν ἐπ' οἴκου ἰόντες προπαρασκευασόμενοι, τὰ πάγια εἰς τὸν ἐγκέφαλον ἐμβύοντες τὰ τῶν Γραμματικῶν δόγματα.

### ADDITIONAL WORDS AND PHRASES.

A bell—κῶδων, -ωνος, ὁ; Att. ἡ. A doorkeeper—θυρωρός, ὁ. Dux of the class—κορυφαῖος, ὁ. An error—σφάλμα, -τος, τὸ. A gateway—πυλῶν, -ῶνος, ὁ. The public hall—δμακοεῖον, -ου, τὸ. An introductory address—λόγος ἐσιτήριος, ὁ. A janitor—πυλωρός, ὁ. A tablet for writing or ciphering—γραμματεῖον, τὸ. Repetition—ἐπανάληψις, ἡ. A statue—ἀνδριάς, -άντρος, ὁ. A short theme or essay—γραμματίδιον, τὸ. Translation—μετάφρασις, -εως, ἡ. A valedictory address—λόγος ἐξιτήριος.

## DIALOGUE SIXTH.

### GRAMMAR.

### Ἡ ΓΡΑΜΜΑΤΙΚΗ.

Well, my dear fellow, what are you studying now?

Grammar.

I detest grammar.

Why?

It is dry, meagre, and thorny.

Well, I grant you, if you take it alone; but, following the steps of practice, it is agreeable and useful. Into how many classes do you divide the letters?

Into vowels and consonants.

Ἀλλὰ σύ γε, ὦ θαυμάσιε, τί νῦν δὴ πονεῖς;

Τὴν γραμματικὴν.

Μυσάττομαι τὴν γραμματικὴν.

Τί παθών;<sup>1</sup>

Καὶ γὰρ ξηρά ἐστί, καὶ ἰσχνή, καὶ ἀκανθώδης.

Καὶ μὴν συγχωρῶ, τῷ τὴν τοιαύτην χωριστὴν γε διαπονουμένῳ<sup>2</sup> πραγματείαν· ἀλλὰ μὴν ἐμμελῶς ἐρρυθμισμένη τῇ ἀσκήσει χρησίμη πού ἐστί καὶ τερπνή. Εἰς πόσα εἶδη διαιρεῖται τὰ γράμματα;

Εἰς φωνήεντα καὶ ἀφωνα.

<sup>1</sup> τί παθών, and τί μαθών.—J. 872; F. 241; C. 46, b.

<sup>2</sup> Part. alone, and often with γε=if or when.—J. 697, c; F. 241; C. 46, b.

How many vowels are there?

In Greek, seven—*α, ε, ι, ο, υ, η, ω*.

How do you classify the consonants?

They are divided into classes, according to the parts of the mouth and throat by which they are pronounced.

I learnt this when a boy at school.

Let us see then if you know your lesson.

Perhaps I have forgot; for my memory is weak.

Which are the labials?

*π, β, φ*.

Is that all?

I know only these three.

There is a fourth—*μ*.

That is called a liquid in my Grammar.

In Greek, for certain purposes it is treated as a liquid; but it is really a labial, or rather a mixture of labial and nasal; for when you pronounce *μ*, you shut your lips, as in the English word *num*, and by compression drive the breath through the nose.

I understand.

Πόσα τὰ φωνήεντα;

Ἐν τῇ γε Ἑλληνικῇ γλώττῃ ἑπτὰ.

Τῶν δὲ ἀφώνων ποία τις ἡ διαίρεσις;

Γίνεται ἡ τῶν ἀφώνων διαίρεσις κατὰ τὰ μέρη τοῦ τε στόματος καὶ τῆς λάρυγγος οἷσπερ προφέρεται.

Ἄλλ' ἔγωγε ταῦτ' ἔμαθον παῖς ὢν<sup>1</sup> ἐν τῷ διδασκαλείῳ.

Ἔστιν οὖν πείραν λαβεῖν τῶν ἐξηκριβωμένων σοι μαθημάτων.

Ἴσως ἐπιέλησμαι, ἅτε δὴ οὐκ ὢν<sup>2</sup> τῶν σφόδρα μνημονικῶν.

Τὰ χειλοπρόφερτα γράμματα τίνα ἐστίν;

*π, β, φ*.

Οὐκ ἔχεις παρὰ<sup>3</sup> ταῦτα ἄλλα;

Ταῦτα μόνον οἶδα τὰ τρία.

Οὐ μὴν· ἀλλὰ τέταρτον δὴ ἐστὶ τὸ *Μ*.

Τοῦτο μέντοι ἐν γραμματικῇ τῇ γε ἐμῇ ὑγρὸν ὀνομάζεται ἥτοι ἀμετάβολον.

Ἐν τῇ Ἑλληνικῇ γλώττῃ μεταχειρίζεται τὸ *Μ* ἐνίοτε ὡς ὑγρὸν· ἀλλ' ὅμως συντελεῖ εἰς τὰ χειλοπρόφερτα, μᾶλλον δὲ εἰς σύνθετόν τι τῶν χειλοπροφέρτων καὶ τῶν ῥινοπροφέρτων· προφέρομεν γὰρ τὸ *Μ*, μυσάντων τῶν χειλῶν καθάπερ ἐπὶ<sup>4</sup> τῆς Ἀγγλικῆς λέξεως *num*, ἐκθλίβοντες τὸ πνεῦμα διὰ τῶν ῥινῶν.

Μανθάνω.

<sup>1</sup> Part. for time when.—J. 696; F. 236; C. 46.

<sup>2</sup> Part. with *ἐν* δὲ, assigning a cause.—J. 704 and 721; F. 237; C. 46, b.

<sup>3</sup> Use of *παρὰ* in comparisons.—J. 637, B.; F. 86, v.; C. 69, l.

<sup>4</sup> *ἐπὶ* with gen. in the case of, Latin *in* with ablat.—J. 633, 3; C. 83, 10, a.

Is there any other nasal letter?

Perhaps *ν*.

Of course; *ν* is a dental-nasal, and may be called the sister of *μ*—as in Latin, for instance, we find *μ* in the accusative case for *ν* in Greek.

Do you not think Prosody a very difficult part of grammar?

Not at all: it is the easiest of all.

How do you prove that? Prosody is just pronunciation; as soon as you hear a long syllable pronounced long, you know that it is long.

But long syllables are not always pronounced long.

Whose fault is that?

I am often puzzled with the optative and subjunctive moods.

If you compare the Greek optative with the English *conditional*, of which the sign is *might*, *could*, *would*, and *should*, you will find little difficulty; and, generally, let this be laid down, that Greek

Ἄρα γε παρὰ τὸ Μ ἄλλο τι ἐστὶ γράμμα ῥινοπρόφερτον;

Τάχ' ἂν εἴη<sup>1</sup> τὸ Ν.

Παντάπασι μὲν οὖν· εἴ γε σύνθετον μὲν ἐστὶ τὸ Ν στοιχείον, ἅμα μὲν ῥινοπρόφερτον ὃν ἅμα δὲ ὀδοντοπρόφερτον, ὥστε Ῥωμαῖοι γὰρ τὸ Μ καθίστασθαι εἰς τὴν τοῦ Ν χώραν ἐν ταῖς αἰτιατικαῖς πτώσεσι.

Σὺ οὐ νομίζεις τὰ περὶ τὰς τῶν συλλαβῶν ποσότητας μέρους εἶναι τῆς γραμματικῆς δυσκολώτατον;

Οὐ μὲν οὖν· ἀλλὰ πολὺ δὴ ῥᾶστον.

Τούτων δὲ τί ἔχεις τεκμήριον; Οὐδὲν ἄλλο ἐστὶν ἢ περὶ ποσότητος τέχνη ἄλλ' ἢ<sup>2</sup> τὸ ὀρθῶς προφέρειν· εἴ γε δὴ ἅμα ἀκούσας τις μακρὰν οἰανδήποτε συλλαβὴν ἐκπεφωνημένην, μακρὰν οὖσαν οἶδεν.

Ἀλλὰ μὴν οὐ πανταχοῦ γε μακρῷ τῷ φωνήεντι προφέρονται αἱ μακραί.

Ταῦτα δὴ τίνα δεῖ αἰτιάσθαι;<sup>3</sup>

Συχνάκις ἔμεγε εἰς ἀπορίας ἐμβάλλουσιν αἱ ἐγκλίσεις, ἡ τε εὐκτική καὶ ἡ ὑποτακτική.

Εἰ θέλοις παραβαλεῖν τὴν εὐκτικὴν τῶν Ἑλλήνων πρὸς τὴν ἔγκλισιν τὴν ὑπὸ τῶν Ἀγγλῶν καλουμένην conditional, ἥπερ τὸ σημεῖον *might*, *could*, *would*, and *should*, πάνυ σμικρὸν εὖ-ροισ ἂν<sup>4</sup> τὸ δύσκολον. καὶ δὴ καὶ ὅλως κείσθω τοῦτο, τὴν

<sup>1</sup> Opt. with ἂν expressing probability or likelihood.

<sup>2</sup> For ἄλλ' ἢ, see J. 773, 5; C. 54, a.

<sup>3</sup> Verbs with two accusatives, especially when the first is a demonstrative pronoun.—J. 546, B.; F. 58; C. 16, d, 77.

<sup>4</sup> εἰ with opt. in protasis of a supposition not directly before the speaker.—J. 855; F. 207; C. 93.

syntaxis in many striking points identical with English, while Latin stands strongly contrasted with both.

Is it really so?

It is so.

Then do you assert that Greek syntax is easier than Latin to an Englishman?

Unquestionably.

Then why do they not write Greek as they do Latin?

Because they do not practise it.

Why do they not practise it?

Because, for these many centuries, Latin is the current language of learned men—not Greek. But if you wish to make progress, take my advice; use your ears and your tongue chiefly, not merely your eyes.

Do you speak Greek?

I speak every day.

To whom?

To myself and the Muses.

Could I try the same plan with success?

Of course; there is no

Ἑλληνικὴν σύνταξιν ἐν πολλοῖς ὁροις τὴν αὐτὴν εἶναι τῇ Ἀγγλικῇ, ὅπου γε ἡ Ῥωμαϊκὴ ἀμφοτέραις ἐναντιῶς ἐναντιοῦται.

Μὴν οὕτως ἔχει τὸ πρᾶγμα;

Οὕτως ἔχει.

Εἴτα σὺ γε ἀποφαίνει εὐκολωτέραν εἶναι τὴν Ἑλληνικὴν σύνταξιν, Ἀγγλῶ γε ἀνδρὶ, παρὰ τὴν Ῥωμαϊκὴν;

Ἀποφαίνομαι γάρ.

Εἴτα διὰ τί οὐ χρῶνται τῇ Ἑλληνικῇ διαλέκτῳ οἱ πολυμαθεῖς τῶν συγγραφῶν, ὥσπερ δὴ τῇ Ῥωμαϊκῇ;

Διότι δεόνται τῆς ἀσκήσεως.

Διὰ δὲ δὴ τί οὐκ ἐπιμελοῦνται τῆς ἀσκήσεως;

Διότι, πολλῶν ἤδη ἐτῶν,<sup>1</sup> ἐπιχωριάζει παρὰ τοῖς σοφοῖς Ῥωμαῖσιν συγγράψαι βίβλους ἀλλ' οὐκ Ἑλληνιστί. Οὐ μὴν ἀλλὰ σύ, εἰ βούλει γε προκόψαι, σοφὸς ἂν εἴης γυμνάζων<sup>2</sup> αἰεὶ τὰ τε ὄψα καὶ τὴν γλῶσσαν ἀλλὰ μὴ τοὺς ὀφθαλμοὺς μόνον, κατ' ἐμὴν γε γνώμην.

Σὺ δὲ δὴ ἔχεις ἂν εἰς λόγους ἐλθεῖν τινί, τῇ Ἑλληνικῇ χρώμενος διαλέκτῳ;

Καὶ γὰρ δὴ χρώμαι ὁσημέραι.

Πρὸς τίνα δὴ;

Αὐτὸς πρὸς ἑμαυτόν· ἔτι δὲ καὶ πρὸς τὰς Μούσας.

Μὴ<sup>3</sup> καὶ ἐγὼ δυναίμην ἂν ταῦτα πράττων κατορθῶσαι;

Οὐδεμίαν ἔχει τὸ πρᾶγμα οὐ-

<sup>1</sup> Gen. of times expressing duration, from a certain time up to the present moment.—J. 523; C. 13, obs. 2, a.

<sup>2</sup> The protasis expressed by a participle.—C. 46, b.

<sup>3</sup> μὴν and μὴ expect, but do not always get, a negative answer.



witchcraft in the matter. Whatever language you study, never make your tongue the enemy of your understanding.

τε μαγακείαν οὔτε ἐπωδὴν.  
Σὺ τοίνυν ὅποιανδήποτε διαπο-  
νούμενος διάλεκτον φυλάσσου  
ὅπως<sup>1</sup> μὴ γενήσεται ἡ γλῶσσα  
ἀντίπαλος τῇ διανοίᾳ.

### ADDITIONAL WORDS AND PHRASES.

For a full vocabulary in points of grammar, the student is referred to the excellent abstract of Greek grammar in the Appendix to Dr. Clyde's Greek Syntax; the few following may suffice here :

An adjective—ἐπίθετον, -ου, τὸ. An adverb—ἐπίρρημα, -ατος, τὸ. A case—πτῶσις, -εως, ἡ. A conjunction—σύνδεσμος, -ου, ὁ. The dative—δοτική, -ης, ἡ. A declension—κλίσις, -εως, ἡ. The dual number—ἀριθμὸς δυϊκός, -ου, ὁ. The feminine gender—γένος θηλυκόν, -ου, τὸ. The genitive—γενική, -ης, ἡ. The infinitive—ἀπαρέμφατος, -ου, ἡ. The indicative—ὀριστική, -ης, ἡ. A letter of the alphabet—στοιχεῖον, -ου, τὸ. The masculine gender—γένος ἀρσενικόν, -ου, τὸ. The neuter gender—γένος οὐδέτερον, -ου, τὸ. The nominative—εὐθεία, -ας, ἡ. A noun—ὄνομα, -ατος, τὸ. The plural number—ἀριθμὸς πληθυντικός, -ου, ὁ. A preposition—πρόθεσις, -εως, ἡ. A pronoun—ἀντωνυμία, -ας, ἡ. A sentence—λόγος, ου, ὁ. The singular number—ἀριθμὸς ἐνικός, Τense—χρόνος, -ου, ὁ. The imperfect tense—ὁ χρόνος παρατατικός, -ου, ὁ. The present tense—ὁ χρόνος ἐνεστώς, -ῶτος, ὁ. The perfect tense—ὁ χρόνος παρακείμενος, -ου, ὁ. The pluperfect tense—ὁ χρόνος ὑπερσυντελικός, -ου, ὁ. Verb active—ῥῆμα ἐνεργητικόν, -ου, τὸ. Verb passive—ῥῆμα παθητικόν, -ου, τὸ. Vocative—κλητική, -ης, ἡ.

<sup>1</sup> ὅπως with fut. indic. after certain verbs.—J. 811, 2; F. 270; C. 35.

## DIALOGUE SEVENTH.

ON GREEK LITERATURE.

ΠΕΡΙ ΕΛΛΗΝΙΚΩΝ ΓΡΑΜ-  
ΜΑΤΩΝ.

Come along ! I am going  
to the Greek class.

But not I ; I do not like  
Greek.

Why ?

Because it is so difficult.  
The very sight of the  
verbs frightens me like  
a hedge bristling with  
thorns.

Pshaw ! All excellent things  
are difficult, as the pro-  
verb says.

Well, I will go, and hear  
at least the introductory  
lecture.

Let us go then !

"Ἴθι δὴ· ἔρχομαι γὰρ πρὸς τὸ  
ἀκροατήριον τὸ Ἑλληνικόν.  
Οὐκ ἔγωγε· καὶ γὰρ μισῶ τὰ  
Ἑλληνικά.

Τί παθών ;

Διὰ τὸ τηλικαύτας ἔχειν τὴν  
γλῶτταν τὰς δυσκολίας. Ψιλὸν  
τὸ θέαμα τῶν ῥημάτων φοβεῖ  
με ὥσπερ περίφραγμα βάτοις  
φρίσσον καὶ ἀσπαλάθοις.

Οὐδὲν λέγεις· χαλεπὰ γὰρ τὰ  
καλὰ, τὸ τῆς παροιμίας.

Εἰς· βούλομαι συνελθεῖν· οὐ-  
δεὶς φθόνος τοῦ γε εἰσιτηρίου  
μετέχειν λόγου.

"Ἰωμεν.

Well, how did you like  
the lecture ?

I was astonished when the  
Professor spoke of the  
longevity of the Greek  
language.

Yes ! that is wonderful ;  
Greek is as vital now as  
it was in the days of  
Homer.

When did Homer flourish ?  
About 850 years before  
Christ, according to He-  
rodotus.

Νῦν οὖν ἦσθης τῇ ἀκροᾷσει ;

Καὶ μὴν ἐξεπλάγην ἐπὶ τῷ καθη-  
γητῇ τὴν τῆς Ἑλληνικῆς δια-  
λέκτου μακροβιότητα ἐξηγου-  
μένῳ.

Θαυμαστόν· ζωτικὴν δὴ γε δύ-  
ναμιν ἔχει ἡ γλῶττα, ὥστε ἀκ-  
μάζειν τὰ νῦν οὐχ ἦττον ἢ καθ'  
Ὅμηρον.

Ὁ δὲ Ὅμηρος πηνίκα ἤκμασεν ;  
Ὡς<sup>1</sup> πενήκοντα ἔτη ἐπὶ τοῖς  
ὀκτακοσίοις πρὸ τῆς ἐνσάρκου  
οἰκονομίας, κατὰ γε τὸν Ἡρό-  
δοτον.

<sup>1</sup> On this use of ὥς.—J. 615, 626 ; F. 84 ; C. 59, 1, 6.

I used to think Greek was a dead language ; but the Professor read a passage out of a book recently printed in Athens, which one of the students translated without a blunder.

Of course. No language has so wonderfully resisted the vicissitudes of time.

They say Greek is the most perfect of all languages.

That I do not know : perhaps Sanscrit is more perfect ; but, so far as culture is concerned, Greek certainly has more to boast of than any language that I know.

How many languages do you know ?

Some three or four, or half-a-dozen after a fashion.

What are the principal excellencies of Greek ?

It is musical ; it is rich ; it is flexible ; it is copious ; and contains the best poetry, philosophy, religion, and science. It is first-rate in all departments.

How do you mean that it produces the best religion ?

Of course I mean because the New Testament is a Greek book.

I understand. But do the

Ἐτίθην ποτὲ ἔγωγε τὴν Ἑλληνικὴν γλῶτταν ἐν νεκροῦ τινος καὶ ἀπρηχαιωμένου μέρει· ὁ δὲ καθηγητὴς λόγον τινὰ ἀνέγνω ἐκ βιβλίου Ἑλληνικῆς ἑναγχοῦς Ἀθήνησι ἐκτυπωθείσης, ὃν δὴ τῶν φοιτητῶν τις μετέφρασεν ἀπταιστώς.

Εἰκότως· οὐδεμία γὰρ δὴ τῶν γλωττῶν εἰς τοσοῦτον ἀντέστη ταῖς τοῦ χρόνου μεταβολαῖς.

Τὴν τῶν Ἑλλήνων φασὶ πασῶν τῶν γλωττῶν εἶναι τελειοτάτην.

Τοῦτό γε οὐκ οἶδα· τάχα δ' ἂν εἴη ἡ τῶν βραχμάνων γλῶττα τελειοτέρα πως· πλὴν τῆς γε παιδείας ἕνεκα,<sup>1</sup> ἡ Ἑλληνικὴ γλῶττα δικαίως ἂν ἐπὶ πλείοσι σεμνύνοιτο ἀρεταῖς ἢ ἄλλη γλῶττα ἡτισούν τῶν ἐμοιγε γνωρίμων.

Σὺ δὲ πόσων ἔμπειρος εἶ διαλέκτων ;

Τριῶν περίπου, ἡ τεττάρων, ἡ τρόπον τινὰ ἕξ.

Ποίαις δὴ μάλιστα ἀρεταῖς ὑπερχει ἡ Ἑλληνικὴ γλῶττα ;

Πολλαῖς· καὶ γὰρ ἐμμελὲς τε ἐστὶ καὶ ὑγρὰ, καὶ λέξεων ἀφθονία ἀμήχανον ὅσον σπαργώσα, καὶ μὴν καὶ περιέχει ποίησιν καὶ φιλοσοφίαν καὶ εὐσέβειαν καὶ ἐπιστήμην ἀρίστην· ὅλως δὴ κατὰ πάντα πρωτεύει.

Πῶς τὴν Ἑλληνικὴν λέγεις γλωτταν ὡς βελτίστης ποιητικῆς ἐστω ἐν εὐσεβείας ;

Ἀμέλει ὅτι ἡ καινὴ διαθήκη βιβλος ἐστὶ γεγραμμένη Ἑλληνιστί.

Μανθάνω· οἱ δὲ δὴ Ἑλληνες

<sup>1</sup> ἕνεκα—so far as concerns.—J. 621 ; C. 82, c.

Greeks surpass the English in poetry, or the Germans in philosophy? This is a difficult question. Æschylus is certainly less than Shakespeare, but Homer perhaps is greater than Milton; and as for philosophy, Plato and Aristotle are inferior to none of the most subtle Germans, and they have infinitely more taste.

But the Greeks are weak in science.  
No; Aristotle, Hippocrates, Aretæus, Euclid, Archimedes are weighty names in science even at the present day.

Well, if this be so, I will try and master the verb. Try, and you will never repent. A little Greek is not a dangerous, but a useful thing; and much Greek is gold to the wise. God be with you.

μὴν ὑπερβάλλουσιν ἥτοι τοὺς Ἀγγλοὺς τῇ ποιήσει ἢ τοὺς Γερμανοὺς τῇ σοφίᾳ;  
Τοῦτο ἔχει ἀπορίαν. ὁ γοῦν Αἰσχύλος ἀναμφισβητήτως λείπεται τοῦ Σχασπηῖρος, ὁ δ' αὖ Ὅμηρος εἰκότως μέζων τοῦ Μίλτωνος. τῆς δὲ φιλοσοφίας ἕνεκα, ὁ τε Πλάτων καὶ ὁ Ἀριστοτέλης, ταῖς μὲν διανοίαις οὐδὲν ὑστεροῦντες τῶν λεπτοτάτων τῶν Γερμανῶν, τῷ γε τῆς λέξεως γλαφυρῷ ἀμήχανον ὅσον ὑπερβάλλουσιν.

Ὑστεροῦσι μέντοι οἱ Ἕλληνες τῇ γε ἐπιστήμῃ.  
Οὐδαμῶς· σεμνὰ γὰρ καὶ καθ' ἡμᾶς ὀνόματα ἐν τοῖς περὶ τὰς ἐπιστήμας ἐπικρατεῖ ὁ τε Ἀριστοτέλης καὶ ὁ Εὐκλείδης, ἐτι δὲ ὁ Ἀρχιμήδης καὶ ὁ Ἰπποκράτης καὶ ὁ Ἀρεταῖος.  
Εἶεν, οὕτως δὴ<sup>1</sup> πειράσομαι ἐκμαθεῖν τὸ ῥῆμα.  
Πειρῷ σύ γε· οὐ γὰρ ἂν σοι μεταμελήσειε. Ὁ Ἕλλητισμός δλίγος μὲν ἐνυπάρχων οὐ κινδυνώδες ἀλλ' ὠφέλιμος, πολὺς δὲ χρυσὸν ἀντισηκοῖ, τοῖς γε συνετοῖς. Ἀγαθὸν ἔχους δαίμονα ἐν ἀπᾷσι παραστάτην.

# ADDITIONAL WORDS AND PHRASES.

The vocabulary belonging to this chapter will be found under the dialogue RHETORIC AND BELLES LETTRES below.

<sup>1</sup> Οὕτως δὴ—under these circumstances, Sic demum.

## DIALOGUE EIGHTH.

ON ANIMALS.

ΠΕΡΙ ΖΩΩΝ.

So you are studying natural history?

Yes; I have commenced with the amoeba, intending to mount up to man.

What is the amoeba? I have never seen one.

For that you will require a microscope: the amoeba is one of the smallest of living creatures, that floats about in the water, frequently changing its shape—whence the name. There is a class of animals called molluscs, I believe? Yes; creatures with soft bodies, as we have men with soft brains.

How do such creatures contrive to keep their shape in this hard world?

They live mostly in water; and in order that they may not be dashed out of shape by the storms,

Ἀλλὰ σύγε σπουδάζεις περὶ τὰ φυσικά· οὕτως ἔχει;

Οὕτως· καὶ μὴν τὴν ἀρχὴν γε πεποιήμαι ἀπὸ τῆς ἀμοιβῆς, ἀναβησόμενος ἔπειτα μέχρι τοῦ ἀνθρώπου.

Ποῖόν τι θηρίον τοῦτο ἡ ἀμοιβή; οὐ γάρ τοι οὐδὲν οὐδέποτε εἶδον τοιουτῶδες.

Καὶ γὰρ εἰς τοῦτό γε πάνν ἀναγκαιὸν ἐστὶ τὸ μικροσκοπεῖον· ἐπεὶ περ τῶν ζώων ἐχόντων θρεμμάτων μικρότατόν ἐστιν ἡ ἀμοιβή, νήχεσθαι δὲ φιλεῖ ἐν τοῖς ὕδασι πολλάκις μεταβάλλουσα τὴν μορφὴν, ὅθεν δὴ καὶ τὸ ὄνομα. Ὑπάρχει, οἶμαι, εἰδὸς τι ζῶων οἷς τοῦνομα μαλακόζωα· οὐχ οὕτως; Καὶ μάλα γε· θρέμματα δηλαδὴ μαλακοῖς τοῖς σώμασι, καθάπερ δήπου ἀνθρώποις περιπίπτομεν μαλακοὺς ἔχουσι τοὺς ἐγκεφάλους.

Τί οὖν μηχανᾶται τὰ τοιαῦτα θρέμματα ὅπως τὴν μορφὴν σώσει,<sup>1</sup> πολλὰ ἐχούσης καὶ σκληρὰ τῆς τῶν ὄλων φύσεως;

Διάγει δὴ ὥς ἐπὶ τὸ πολὺ ἐν τοῖς ὕδασι, καὶ δὴ καὶ, πρὸς τὸ μὴ ἄμορφα γενέσθαι<sup>2</sup> συντεθλιμμένα, προσέδωκεν αὐτοῖς ὁ θεός

<sup>1</sup> ὅπως, with fut. indic. after certain verbs, above p. 32.

<sup>2</sup> πρὸς, εἰς τό, ἕνεκα τοῦ, ὑπὲρ τοῦ, with infin., to express a purpose.—J. 678; C. 6, obs. 1, a.

Nature has protected them with a substantial coating of hard shells.

An oyster belongs to this class.

Yes; but not the crab, and the lobster, and other such creatures, whose houses heap our sandy beaches with the most beautiful shells.

Are fishes a superior class of animals to molluscs?

Of course; they have a vertebral column as well as man.

By what grades does the scale then ascend?

Through frogs, toads, serpents, and crocodiles, we rise up to quadrupeds, who are nearest of kin to the great biped, man.

In what does their kinship consist?

In a vertebral column and a more full development of the nervous system; for fishes have a very small brain.

But a monkey, I presume, has a much larger one?

What makes you think so? Because it is a sort of cousin to man.

Ha! ha! ha! you jest: some scientific men say that the monkey was the great-grandfather of Adam.

ὑπερασπισμὸν, ὁστράκων σκληρῶν κάλυμμα παγιώτατον.

Τὸ γοῦν ὄστρεον εἰς ταῦτα τὰ μαλακόζωα συντελεῖ;

Μάλιστα· οὐ μὲν ὁ καρκίνος γε καὶ ὁ ἀστακὸς καὶ ὅσα τοιαῦτα, ὧν δὴ οἱ οἴκοι ἐπισωρευθέντες τοὺς ψαμμώδεις αἰγιαλοὺς καλλίστοις κατεστόρεσαν ὁστράκοις· ταῦτα γὰρ ὁστρακόδερμα ἔστιν.

Ἀρὰ γε τελειότερον τὸ τῶν ἰχθύων γένος παρὰ τὰ μαλακόζωα; Πῶς γὰρ οὐ· εἶγε δὴ ῥάχιν ἔχουσιν ἐκ σφονδύλων σύνθετον, ὥσπερ ὁ ἄνθρωπος.

Κατὰ τίνας οὖν βαθμοὺς ἀναβαίνει εἰς τὸ ἀκρότατον τὸ τῶν ζώων εἶδος;

Διὰ δὴ τῶν τε βατράχων καὶ τῶν φρύνων, τῶν τε δρακόντων καὶ τῶν κροκοδείλων, μέχρι πρὸς τὰ τετράποδα ἀναβαίνει, ἃ δὴ ἐγγύτατα προσήκει τῷ τῶν διπόδων κορυφαίῳ τῷ ἀνθρώπῳ.

Κατὰ τί μάλιστα εὐχεται συγγένῃ εἶναι τῷ ἀνθρώπῳ;

Μακρὰν δηλαδὴ ἔχουσι σφονδύλων συνάρθρωσιν, τὴν καλουμένην ῥάχιν, καὶ δὴ καὶ τῶν νευρῶν ἐκβλάστημα πολὺσχιστον νεανικώτερον· τοῖς γὰρ ἰχθύσι σμικρότερος ὁ ἐγκεφαλός. Τοῖς δὲ δὴ πιθηκοῖς, οἶμαι, πολὺ μείζων ὑπάρχει ὁ ἐγκέφαλος· οὐχ οὕτως;

Τί μαθὼν<sup>1</sup> ταῦτα λέγεις;

Ἔστι γὰρ ὁ πίθηκος, εἴ τις καὶ ἄλλος, ἀνεψιὸς πῶς τοῦ ἀνθρώπου. Αἰβοί, βοί· τῶν γοῦν τὰ φυσικὰ ἡκριβοκότων ἔστιν οἱ τὸν πίθηκον ἀποφαίνονται πρόπαππον τοῦ Ἀδάμ.

<sup>1</sup> τί μαθὼν as contrasted with τί παθὼν.—J. 872; F. 241; C. 46, b.

*Credat Judæus!* Scientific men are sometimes fond of nonsense.

Yes; they love their own crotchets as mothers their misbegotten brats.

I believe the ancients were very fond of fish.

O yes; they considered them a great dainty, as you may read in *Athenæus*. For myself, I am not particular about my food; the ox and the sheep supply my nutriment.

With a few partridges and pheasants, I suppose, in the shooting season?

Yes; and deer, with the spotted troutlings that people our streams.

In France and Belgium, I am told, they eat thrushes, and blackbirds, and nightingales.

Yes, the monsters! and so their groves are without melody, and their souls without poetry.

Green trees and singing birds are the great charm of British scenery.

There you are right. With Burns's songs in my hand, and the mavis pouring rich melody from the fresh green birches in

*Credat Judæus!* οἱ γὰρ δὴ περὶ τὰς ἐπιστήμας δεινοὶ ἔστιν ὅτε ἀποκλίνουσιν εἰς φλυαρίας.

Ἐρασθέντες γε τῶν κομφῶν γνωμιδίων τῶν αὐτολοχεύτων, ὥσπερ δήπου καὶ αἱ μητέρες τὰ ἀσύμμετρα βρεφύλλια θαυμαστὸν ὅσον στέργουσιν.

Οἱ πάλοι Ἕλληνες, οἶμαι, μᾶλα ἡδέως ἤσθιον τοὺς ἰχθῦς.

Σπουδαίως γοῦν τὰ τοιαῦτα ἐθήρων λιχνεύματα, ὥς ἐν τῷ γε Ἀθηναίῳ ἔστιν ἀναγνώναι· ἐγὼ πρὸς τὰ ἐδέσματα οὐδαμῶς εἰμι ἀψίκωρος, ἅτε τροφήν λαβὼν ἐκ τοῦ βοῦς καὶ τῶν προβάτων ἱκανήν.

Πρὸς δὲ τοῦτοις, προσφερόμενος οἶμαι, πέρδικας καὶ φασσιάνους ὀλίγους, περὶ Ἀρκτοῦρον ὅταν ἐξέρχωνται οἱ καλοὶ κάγαθοι εἰς τὴν ὀρεινὴν, πυροβολοῖς καταβαλοῦντες τὰ ἄγρια τῶν πτηνῶν.

Ἐτι δὲ καὶ ἐλάφους καὶ τὰ ποικίλα χριστόψαρα, τὰ πληθύνοντα ἐν τοῖς ἐνθάδε ποταμοῖς.

Παρά γε τοῖς Φράγκοις, καὶ ἐν τῇ Βελγικῇ, φασὶν ἐσθίειν τοὺς ἀνθρώπους κίχλας τε καὶ κοψίχους, καὶ δὴ καὶ ἀηδόνας.

Καὶ σφόδρα γε, τῶν ἀπανθρώπων· εἰκὸς οὖν ἐνδεῶς ἔχειν τὰ μὲν ἄλση αὐτῶν τῆς μελωδίας, τὰς δὲ ψυχὰς τῆς ποιητικῆς.

Καὶ γὰρ τὰ δένδρα τὰ χλωρὰ, καὶ οἱ ὀρνίθες οἱ ἁσματοποιοὶ μέγιστον προσάπτουσι θελγητρον τοῖς ἐν τῇ Βρεταννίᾳ τόποις.

Ἀληθέστατα λέγεις· εἶγε δὴ ἔχων ἐν τῇ χειρὶ τὸν Βούρνσιον, καὶ ὑπὸ τῷ ἀπεριέργῳ μέλει τῶν κίχλων τῶν ἐκ τῶν νεοπτόρθων σημυδῶν ἀδουσῶν ἐν

spring, walking along the  
banks of a wimpling burn,  
I am perfectly happy.  
Long may you be so !

Meanwhile, the bell calls ;  
I must be off.

ταῖς ὄχθαις ποταμίσκου ἐλικόρ-  
ροιο πλανώμενος, κατὰ πάντα  
ἔγωγε εὐδαιμονῶ.

Μήποτε παύσαιο κατὰ ταύτην  
γε τὴν τέχνην ὀλβίζομενος.<sup>1</sup>  
'Ατὰρ ἐν τῷ γε παρόντι καλεῖ με  
ὁ κῶδων· ἀνάγκη ἀπαλλάττεσ-  
θαι.

# ADDITIONAL WORDS AND PHRASES.

Amphibious animals—ἐπαμφοτερίζοντα, τά. An anchovy  
—ἀψύη, -ης, ἡ. To bellow—μυκῶμαι. A bug—κόρις, -εως, ὁ.  
Carnivorous animals—σαρκοφάγα, τά. A centipede—σκολο-  
πένδρα, -ας, ἡ. A finch—σπίζα, -ης, ἡ. A flea—ψύλλα, -ης,  
ἡ. A flounder—ψῆττα, -ης, ἡ. A glow-worm—πύγολαμπίς,  
-ίδος, ἡ. Gregarious animals—συναγελαζόμενα, τά. A guinea-  
hen—μελεαγρίς, -ίδος, ἡ. Herbivorous animals—καρποφάγα,  
τά. An insect—ἐντομον, -ου, τό. A lark—κορυδαλλίς, -ίδος,  
ἡ. A larva or grub—κάμπη, -ης, ἡ. An otter—ἔνυδρις,  
-ιος, ἡ. To cry like a partridge—τιττυβίζω. A plover—  
χαραδριός, -οῦ, ὁ. To squeak—τρίζω. A sea-gull—λάρος, ὁ.  
A sea-urchin—ἐχίνος, -ου, ὁ. A shell-fish—κόγχη, -ης, ἡ.  
A shrimp—κᾶρίς, -ίδος, ἡ. A snail—κοχλίας, -ου, ὁ. Soli-  
tary animals—σποραδικά, τά. A sparrow—στρουθάριον. To  
twitter—τερετίζω. A woodcock—σκολόπαξ, -ακος, ὁ. A  
worm—σκώληξ, -ηκος, ὁ.

# DIALOGUE NINTH.

THE PARTS OF THE BODY.

ΤΑ ΤΟΥ ΣΩΜΑΤΟΣ ΜΟΡΙΑ.

Well, you have given up  
the Church and taken  
refuge in Medicine, I un-  
derstand ?

Yes ; I am just come from  
an admirable lecture on  
anatomy.

Ἀλλὰ σύ γε, ἀποδράς ἀπὸ τοῦ  
ἐκκλησιαστικοῦ συστήματος,  
καταφυγὴν ἔχεις τὴν ἱατρικὴν  
οὐχ οὕτως ;

Οὕτως· καὶ γὰρ ἤκω ἤδη καλλίσ-  
την ἀκούσας παράδοσιν περὶ  
τῆς ἀνατομικῆς.

<sup>1</sup> Participles after verbs of ceasing, etc.—J. 688 ; F. 238 ; C. 46, obs. b.



What a wonderful structure the human body is! Yes; it seems impossible for an anatomist to be an atheist.

Unless, indeed, he be either blind drunk, or mad, or blind.

Or a vain creature fond of puzzling himself for the sake of appearing clever to himself and others.

The wisdom of the Great Architect in forming the body was first observed by Socrates.

Where?

You will find the discussion, the germ of Paley and all the Bridgewater host, in the *Memorabilia* of Xenophon.

In the joints of the body I am astonished at the wonderful combination of strength and flexibility.

But the most wonderful thing is the lightness of the structure, weighing, as it does, so many pounds of stout flesh and bone.

Yes; life is truly a standing miracle. I sometimes think it strange that we do not require a surgeon once a week to readjust our poor shaken bones.

Ἡ τοῦ ἀνθρώπου σώματος κατασκευὴ ὡς θαυμαστόν τι ἔχει. Σφόδρα γὰρ οὐκ ἐστ' ὅπως ἄθεος ἂν γένοιτο ὅστις τῆς ἀνατομικῆς ἐμπειρος εἴη.<sup>2</sup>

Εἰ μὴ ᾄρα ἢ πάροις τυγχάνει ὢν, ἢ παράκοπος, ἢ τυφλός.

\* Ἡ δ' αὖ δοξοκόπος τις ἄσμενος γιγνόμενος περὶ τὰς ἀπορίας, ὥστε αὐτῷ γὰρ δοκεῖν τῶν δεινῶν<sup>3</sup> εἶναι καὶ τοῖς ἀνθρώποις.

Τὴν τοῦ μεγάλου δημιουργοῦ σοφίαν, τὴν ἐν τῇ τοῦ ἀνθρώπου σώματος κατασκευῇ, πρῶτος ἐσκόπει ὁ Σωκράτης.

Ποῦ δὲ;

Πάρεστιν εὐρεῖν τοὺς περὶ τούτου λόγους, ὅθεν δὲ ἐξεβλάστησεν ὁ τε Παιδεῖος, καὶ ὁ σύμπας λόχος τῶν Βριδγουατερ-ιζόντων, ἐν τοῖς ἀπομνημονεύμασι τοῖς τοῦ Ξενοφώντος.

Ἐν δὲ δὴ ταῖς τῆς κατασκευῆς συναφαῖς ἐκπλήττομαι θαυμασίαν πάνυ τῆς τε ῥώμης καὶ τῆς ὑγρότητος κράσιν.

Οὐ μὴν ἀλλὰ καὶ μέγιστον ἐμποιεῖ θαυμασμόν ἢ τοῦ σώματος κουφότης, ἔλκοντος δὴ τοσαύτας λίτρας ἄδρᾶς τε σαρκὸς καὶ παγίων ὀστέων.

Εὖ λέγεις· αὐτὴ γάρ τοι ἡ ζωὴ αἰδίων θαῦμα παρίσταται τοῖς συνετοῖς. Ἐμοιγε ἐπέρχεται ἐνίοτε θαῦμα εἶναι τὸ μὴ δέισθαι ἡμᾶς ἱατροῦ ἀπαξ τῆς ἐβδομάδος, τοῦ συνδιορβοῦν τὰ ξεῖα-θρα ὀστέα.

<sup>1</sup> οὐκ ἐστ' ὅπως—*feri non potest ut*.—J. 817, 5.

<sup>2</sup> Optative after ὅστις almost like εἰ τις—whoever might happen to be.—J. 831.

<sup>3</sup> Greek partiality for the partitive.—J. 533; F. 46; C. 63, obs. 3, c.

But the circulation of the blood, and the sleepless beating of the heart astonish me most of all.

And the pulses of the blood, how regular they are, and musical!

Most musical! All things in the world, as Pythagoras long ago declared, are full of number, and number is always the work of mind.

The wing of a bird has always appeared to me a most perfect contrivance.

On that point you could not do better than read the Duke of Argyll's book on the Reign of Law.

Though medicine is now my profession, I feel that I have still a sort of inclination for these theological studies.

I am glad to hear that. Theology is the eye of Science. I have often wondered what could have induced you to desert your first love.

The Confession of Faith. I read the Bible carefully, but unconsciously became every day more heterodox.

That was a misfortune; however, as Heraclitus says,

Ἄλλὰ μὴν ἦ γε τοῦ αἵματος κυκλοφορία, καὶ οἱ ἀπνινοὶ τῆς καρδίας παλμοὶ πρὸ πάντων ποιούσιν με τεθηπέναι.

Οἱ δὲ δὴ τοῦ αἵματος σφυγμοὶ ἐν ταῖς φλεψίν, ὥς ἔμμετροί εἰσι καὶ ἔμμελεῖς.

Ἐμμελέσταισι γάρ· εἶγε ἀριθμοῦ πλήρη ἐστὶν ἀπαντα, ὥς δὴ πάλαι ἀπεφήνατο ὁ Πυθαγόρας· ἀριθμὸς δὲ ὅπου ἂν παρῇ, σημείον ἐστὶ τοῦ ἐνυπάρχοντος νοῦ.

Καὶ μὴν ἔμοιγε ἐκάστοτε τελειότατον φαίνεται μηχανήμα αἱ τῶν ὀρνίθων πτέρυγες.

Περὶ γε τούτου οὐ χεῖρον ἀναγνῶναι ἄπερ συνέγραψεν ὁ τῆς Ἀργαθελίας Δούκας ἐν βίβλῳ ἣ ἐπιγράφεται ἡ τοῦ νόμου βασιλεία.

Ἐγωγε, καίπερ νῦν δὴ τὰ ἱατρικὰ ἐπαγγελλόμενος,<sup>1</sup> συνοῖδα ῥέπων που ἐπὶ τὰς θεολογικὰς ταύτας θεωρίας.

Ἦσθην<sup>2</sup> ἀκούων· εἶγε δὲ ὁ ὀφθαλμὸς τῶν ἐπιστημῶν ἢ θεολογία. Πολλάκις γοῦν ἐθαύμασα τί παθὼν τὰ πρότερα ἀπέλυτες παιδικά.

Τὰ σύμβολα τῆς ὀρθοδοξίας παρεξέτραπέ με, τὰ παρὰ τοῖς Καλβινισταῖς. Ἀδιαλείπτως γὰρ ἐγκείμενος τῇ τῶν γραφῶν ἀναγνώσει, ἔλαβον πορρωτέρω ἀποκλίνων εἰς τὴν ἑτεροδοξίαν.

Οἰκτρά ταῦτα· λέγει μέντοι ὁ Ἡράκλειτος ὥς τὸ κακὸν αἰεῖ

<sup>1</sup> Although—best rendered by καίπερ with a participle, when the clause refers to the same subject as the principal clause, otherwise with εἰ καί.—J. 697; F. 246; C. 46, b, 93, obs.

<sup>2</sup> Aor. for present with certain verbs.—P. 18, note 1, *supra*.

Evil has no more intimate companion than Good. You are now not only a theologian, but a physician; a perfect man both for soul and body. I wish all our doctors were as deeply read in the Bible as in the Pharmacopoeia, and then they would know how to deal with a curious compound creature, whose soul as often deranges his body as his body disturbs the free action of his soul.—But the bell rings; I see the Professor coming, and must go to the lecture.

ἐταιρότατον ἔχει τὸ ἀγαθόν. Καὶ νῦν δὴ ἀποβέβηκας σύγχε, πρὸς τῷ ἱατρὸς εἶναι,<sup>1</sup> καὶ θεολόγος· ἀνὴρ δὴπου τέλειος, καὶ σώματι καὶ ψυχῇ τετράγωνος. Βουλοίμην ἂν ἐγὼ πᾶσι τοῖς Ἀσκληπιάδαις οὐχ ἥττον ἐγκεχρῶσθαι τὰς γραφὰς ἢ τὴν φαρμακοποιάν· οὕτως δὲ εἰκὸς εἶδέναι αὐτοὺς ὅπως δεῖ μεταχειρίζεσθαι σύνθετόν τι καὶ οὐ τῶν τυχόντων θρέμμα, οὐ δὲ ἡ ψυχὴ τοσάκις τὸ σῶμα ταράττει ὡσάκις τὸ σῶμα τὴν τῆς ψυχῆς αὐτοκίνησιν ἐμποδίζει. Ἀτὰρ ἡχεί ὁ κώδων· ὁρῶ ἐρχόμενον τὸν καθηγητήν, καὶ ἀνάγκη παρῆναι τῇ ἀκροάσει.

#### ADDITIONAL WORDS AND PHRASES.

To build into an organism—*διαρθρώ*. Beak—*ράμφος*, -οὺς, τὸ. A beard—*πάγων*, -ωνος, ὁ. Cartilage—*χόνδρος*, -ου, ὁ. To distort—*διαστρέφω*. Digestion—*πέψις*, -εως, ἡ. To expectorate—*χρέμπτωμαι*. Forefinger—*λιχανός*, ὁ. Function—*πρᾶξις*, *ἐνέργεια*. To grow out of—*ἀποφύομαι*. Gullet—*στόμαχος*, -ου, ὁ. Hip joint—*κοτύλη*, ἡς, ἡ. Hooked—*γυρτός*. Intestines—*τὰ ἔντερα*. Joint—*ἄρθρον*, -ου, τό. Jugular vein—*σφαγὴ*, -ῆς, ἡ. Kidneys—*νεφροί*, -οί. Lungs—*πνεύμων*, -ονος, ὁ. Membrane—*ύμην*, -ένος, ὁ. A moustache—*μύσταξ*, ακος, ὁ. Personal appearance—*ἰδέα*. Ringlets—*πλόκαμος*, -ου, ὁ. Secretion—*ἐκκρισις*, -εως, ἡ. Shoulder-blade—*ὠμοπλάτη*, -ῆς, ἡ. The skull—*κρανίον*, -ου, τό. Spinal marrow—*ὁ νωτιαῖος μυελός*. To spit—*πτύω*. Suture—*ράφή*, -ῆς, ἡ. Snub—*σίμος*. Thumb—*ἀντίχειρ*, -ειρος, ὁ. Wrinkle—*ῥυτίς*, -ίδος, ἡ. Wrist—*καρπός*, -ου, ὁ.

<sup>1</sup> Nominat. before infin., caused by attraction of the nominative of principal subject in the leading clause.—J. 672; F. 229; C. 66, obs.

## DIALOGUE TENTH.

ON PLANTS, TREES, AND  
FLOWERS.ΤΑ ΦΥΤΑ, ΤΑ ΔΕΝΔΡΑ, ΚΑΙ  
ΤΑ ΑΝΘΗ.

I had a beautiful walk to-day along the banks of a winding brook near Joppa.

It was indeed a glorious day!

The banks were all studded with spring flowers.

Next week the Botanical classes will be opened: do you mean to join?

Certainly. Botany is in my opinion the most delightful of the natural sciences. Besides, the excursions lead the students into the most lovely regions, and are favourable to health.

I thought Botany was studied only by the Medicals.

Quite a mistake; do you think flowers have no interest to a wise man, except when they furnish drugs to the apothecary?

Ἐτύγχανον σήμερον περίπατον περιπατῶν εὖ μάλα τερπνὸν κατὰ τὰς δάχθας πολυκαμποῦς ποταμίσκου ἐγγὺς τῆς Ἰόππης. Εὐδία γάρ τοι ἦν πάνυ θεία.

Διειλημμένοι ἦδη ἦσαν αἱ δάχθαι ἀνθεσιν ἑαρινοῖς.

Τῇ ἐπιούσῃ ἐβδομάδι ἄρξονται αἱ ἀκροάσεις αἱ περὶ τῆς βοτανικῆς. Ἄρά γε θέλεις μετέχειν;

Παντάπασι μὲν οὖν. Ἔστι γὰρ δὴ, κατ' ἐμὴν γε γνώμην, ἡ βοτανικὴ συμπασῶν τῶν ἐπιστημῶν ἡ μεγίστην φέρουσα τερπωλὴν ἄλλως τε καὶ διὰ τὸ ποιεῖν πλανᾶσθαι τοὺς μαθητὰς ἐξιχνιάζοντας τὰς βοτάνας, κατὰ παγκάλους τόπους—ὅπερ δὴ οὐκ ὀλίγον συμβάλλεται πρὸς τὴν υἱείαν.

Ζήτην ἐγωγε τὴν βοτανικὴν περισπούδαστον εἶναι τοῖς τὴν ἰατρικὴν ἐπαγγελλομένοις μόνοις.

Ταῦτά γε θαυμαστὸν ὅσον ἡμετέρες. Μὴν σὺ γε ὡς τῶν ἀνθέων μὴδὲν ἐχόντων<sup>1</sup> ψυχαγωγικόν, μὴ ποριζόντων γε φάρμακα τῷ φαρμακοπόλῃ οὕτως ἔχεις τὴν γνώμην;

<sup>1</sup> ὡς with gen. particip. for accus. with infin.—P. 34, note 2, *supra*.

No; but Botany always seemed to me a trifling study.

It is trifling only to the superficial, who content themselves with learning by heart a roll of Latin names. The structure and growth of plants is a subject worthy of the profoundest study.

The Linnaean system I cannot but think somewhat arbitrary and artificial.

So it is; but it is, like a dictionary of words in alphabetical order, more useful, if not so scientific.

A flower-garden seems to me a brilliant confusion.

There is no confusion in nature. A child might distinguish a monocotyledonous plant from a dicotyledonous by the mere look.

What do you mean by monocotyledonous?

I mean plants that have only one seed-lobe. Most plants have two, which you will see when the plant first appears above ground in growing.

Ἡκιστά γε. ἡ δὲ βοτανικὴ πάλαι ἔμοιγε δοκεῖ<sup>1</sup> μικρολογία τινὶ ἐνέχεσθαι.

Ἀλλὰ μὴν μικρολογίαν γε οὐκ ἔχει, εἰ μὴ τοῖς ἐπιτολαίοις τῶν περὶ αὐτὴν γιγνομένων, ὅσοι δὴ ἀγαπῶσι Ῥωμαϊκῶν τιμῶν ὀνομάτων πίνακα ἀποστοματίζοντες.

Ἡ δὲ τῶν φυτῶν κατασκευὴ καὶ αὔξησις πράγμα ἐστὶν ἀξιοσπούδαστον καὶ τοῖς σοφωτάτοις.

Τὴν δὲ τοῦ Λινναίου καλουμένην μέθοδον οὐκ ἔσθ' ὅπως οὐκ ἂν ἡγοίμην ἐπιτέχνητον πῶς εἶναι καὶ πλαστήν.

Ἀληθῆ ταῦτα· ἡ δὲ μέθοδος αὕτη, καθάπερ λεξικὸν συντάσσον τὰ ὀνόματα κατὰ στοιχείον, εἰ μὴ εἰς τοσοῦτον τεχνικὴ ἐστίν, ἀλλ' ὠφελιμωτέρα γε.

Κῆπός γε δὴ λαμπρόν μοι ἐκάστοτε φαίνεται μίγμα.

Ἀλλὰ μὴν ἡ φύσις οὐ προστίται εἰκαῖον μίγμα οὐδέν. Τὰ γε μονοκοτυληδονικὰ τῶν φυτῶν καὶ νήπιος, προσβλέψας μόνον, ῥαδίως ἂν διακρίνοι.

Τοῦτο δὲ τί βούλεται, τὸ μονοκοτυληδονικόν;

Φυτὰ λέγω ὅσα<sup>2</sup> ἐν μόνον ἔχει φύλλον σπερμοφυεῖς ἤγουν λοβόν. Τὰ γὰρ πλείστα τῶν φυτῶν δισσοῦς ἔχει τοὺς λοβούς, οὓς δὴ πάρεστιν ἰδεῖν ὅταν<sup>3</sup> αὐξανόμενον τὸ φυτὸν ἀναφύηται εἰς τὸ φῶς.

<sup>1</sup> Pres. for a past continued into the present.—J. 396, 2; F. 158; C. 34, b.

<sup>2</sup> ὅσα used for ἅ, after πᾶς, ἄλλος, and plurals generally, to direct attention to the individuals of a mass.—C. 67.

<sup>3</sup> ὅταν with subj., not ὅτε, because not one definite act, but an action that may occur at any time, or recurs at definite times.—J. 841, 2; F. 188; C. 92, b.

What kind of plants are monocotyledonous?

Grasses, lilies, and palm-trees.

To what class do wheat and barley belong?

They are grasses.

Which of the Scottish trees do you like best?

The birch is my favourite. On the banks of the rushing Highland rivers in May it flings the breath of Paradise about me.

You speak like a poet.

Flowers and trees are the poetry of the Earth. I wish my thoughts were always as sweet as the birch and as bright as the rose.

I am very fond of the ash, though it is rather late in unfolding its tresses.

Why?

Because in Scotland ash-trees were generally planted beside the lone cottages in the beautiful green glens.

You are right; I have often seen these ashes, but they rather make me sad.

How so?

Because they show where men once had happy hearths, but where beneath the old ash-tree there are now only stones and nettles.

Τὰ δὲ ποία φυτὰ συντελεῖ εἰς τα μονοκοτυληδονικά;

"Ὅσα ποὼν γένῃ σὺμπαντα, τὰ τε κρίνα καὶ αἱ φοῖνῖκες.

Ὁ δὲ δὴ πῦρὸς καὶ ἡ κριθή, τίνα οἰκεῖονται χώραν;

Δήλον ὅτι τῶν ποὼν εἰσιν.

Σὺ δὲ τῶν ἐν Καληδονίᾳ ἐπιχωρίων δένδρων τί μάλιστα ἀγαπᾷς;

"Υπεραγαπῶ τὴν σημύδαν· ἡ γὰρ ἐν τῇ ὀρεινῇ ἐπὶ ταῖς ὄχθαις τῶν βιαίων ῥεουσῶν ῥεύματι χαρὰ δρῶν· φθίνοντος τοῦ θαρρηλιῶνος ἀμφιβάλλει μοι πνοὴν τίνα ὥσπερ αὖτις τοῦ Παραδείσου.

Ποιητικῶς πως λέγεις.

"Ἔστι μέντοι τὰ ἄνθη καὶ τὰ δένδρα ποιήσεις τις τῆς γῆς. "Ἀσμενος δεχοίμην ἂν τὰ νοήματά μου αἰεὶ οὕτως ἔχειν ἡδέα, ὥς ἡ σημύδα, καὶ λαμπρά ὥς τὸ ῥόδον.

"Ἐγὼ ὑπερφυῶς ἡδομαι τῇ μελίᾳ καί περ βραδυτέρον<sup>1</sup> ἀναπτυσσοῦσιν τὴν φόβην.

Διὰ τί;

Διότι κατὰ τὴν γὰρ Καληδονίαν τὰς μελίας ἐφύτευον παρὰ καλύβαις μονήρεσιν ἐν ταῖς εὐχλόοις βήσσαις τῆς ὀρεινῆς.

"Ὅρθως λέγεις· τὰς μελίας ταύτας πολλάκις μὲν ἐθέασάμην, λύπην δὲ μᾶλλον ἐπέβαλον μοι ὀρώντι.

Πῶς τοῦτο λέγεις;

Μνημεῖα γάρ πως ἐστὶ τῶν ἀνθρώπων οἱ πάλαι μὲν ἐν ταῦθα ἱλαρὰς ἐχρῶντο ταῖς ἐστίαις, ὅπου τὰ νῦν λίθοι μόνον φαίνονται καὶ ἀκαλήφαι.

<sup>1</sup> Comp. *rather, somewhat*; i. e. slower than other trees.—J. 784; F. 70; C. 23, c.

That is true ; but I never indulge sad thoughts.

You are a philosopher, perhaps ; I am a man, and must weep sometimes. *Ubi solitudinem faciunt, pacem appellant.* Alas ! the poor Highlanders.

The Highlanders will be happier perhaps in America.

Perhaps ! Only Scotland will be poorer. But let us drop this subject. Though you are not a student of medicine, come with me to the Botanic Garden.

Right gladly ; and perhaps I may join the class.

You could not possibly do a wiser thing. It will deliver you from the smell of books, and midnight oil, which is extremely unhealthy. Come along !

Ἀληθῇ λέγεις· πλὴν ἔγωγε τοῖς ἀλγεινοῖς οὐ φιλῶ ἐνδοῦνα διαλογισμοῖς.

Φιλόσοφος δῆπουθεν σὺ γε· ἐμὲ δέ, ὅτε ἀνθρώπων, κλαίειν ἀνάγκη ἐνίοτε· “*Ubi solitudinem faciunt, pacem appellant.*” Φεῦ, φεῦ τῶν ὀρειτῶν τῶν ταλαιπώρων.<sup>1</sup>

Τοῖς γε ὀρεítais τάχ' ἂν γένοιτο μείζων ἢ εὐημερία ἐν τῇ Ἀμερικῇ.

Εἰκότως· ἡ δὲ Καληδονία ἐνδεστέρα γενήσεται. Ἄλλ' ἀφείσθω ταῦτα. Σὺ δὲ δὴ, καίπερ οὐ περὶ ἱατρικὴν σπουδάζων, συνακολουθεῖ μοι εἰς τὸν βοτανικὸν κήπον.

Ἀσμένως μὲν οὖν· καὶ δὴ καὶ ἐγκαταλεγῆναί με τῷ τῶν βοτανιζόντων λόγῳ συμφίλοσσοφούντ᾽ σοι οὐδὲν ἀπίθανον.

Οὐκ ἔσθ' ὅπως σοφώτερον τι ἂν πράξεις. Οἷα<sup>2</sup> γὰρ ἡ περὶ τὰς βοτάνας μελέτη σῶσαι σε ἀπὸ τῆς ὁδμῆς τῆς τῶν μῦδαλέων βίβλων καὶ τῆς τοῦ ἐλαδίου τοῦ μεσονυκτίου· ἡ δὲ βλάβην ἐπιφέρει τοῖς σώμασιν οὐ σμικράν. ἴθι νυν.

#### ADDITIONAL WORDS AND PHRASES.

Agaric—ἀγαρικόν, τό. An artichoke—κινάρα, -ας, ἡ. Bed-straw—γάλιον, -ου, τό. Beet—τεῦτλον, -ου, τό. Blue—κυάνεος. Greyish blue—γλαυκός. Celandine—χελιδόνιον, -ου, τό. Comfrey—σύμφυτον, -ου, τό. Cork—φελλός, -οῦ, δ. Cotton—βαμβάκιον, -ου, τό. Corn marigold—χρυσάνθεμον, -ου, τό. Cresses—κάρδαμον, -ου, τό. Daffodil—νάρκισσος, -ου, δ. Dock—λάπαθον, -ου, τό. Down on seeds—πάππος, -ου, δ. Fern—πτερίς, -ίδος, ἡ. Flea-bane—κόνυζα, -ης, ἡ. Flower's head, cluster of flowers—κόρυμβος, -ου, δ.

<sup>1</sup> Genitive of source of emotion.—J. 489 ; F. 45 ; C. 87.

<sup>2</sup> οἷος, with infin., is—of such a nature as to.—J. 666, 1 ; C. 30, obs. e.

Garlic—σκόροδον, -ου, τό. Green—χλωρός. Heath—ἐρείκη, -ης, ἡ. Honeysuckle—περικλύμενον, -ου, τό. Horsetail—ἵππουρις, -ιδος, ἡ. Juniper—ἄρκευθος, ου, ἡ. St. John's wort—ὑπέρικον, -ου, τό. The kernel—πυρήν, -ῆνος, ὁ. King's-spear—ἀσφόδελος, -ου, ὁ. Husk or shell—κελύφη, -ης, ἡ. Larkspur—δελφίνιον, -ου, τό. Large and ample—ἀμφιλαφής. Leek—πράσον, -ου, τό. Lettuce—θριδακίνη, -ης, ἡ. Leaves, to cast—φυλλοβολέω. Marjoram—ὀρίγανον, -ου, τό. Meadow-rue—θάλικτρον, -ου, τό. Mint—ἡδύσμον, -ου, τό. Mistletoe—ἰξός, -οῦ, ὁ. Mustard—νᾶπυ, -vos, τό. Nut—κάρυον, ου, τό. Peas—πίσον, -ου, τό. Sea-kail—κράμβη θαλασσία. Seed—σπέρμα, -ατος, τό. Snapdragon—ἀντίρρινον, -ου, τό. Southernwood—ἀβρότονον, ου, τό. Stock gilly-flower—λευκόδιον, -ου, τό. Monkshood—ἀκόνιτον, -ου, τό. Wormwood—ἄψινθιον, -ου, τό.

## DIALOGUE ELEVENTH.

ON ROCKS, STONES, AND THE  
STRUCTURE OF THE EARTH.

ΠΕΤΡΑΙ, ΛΙΘΟΙ, ΚΑΙ Η ΤΗΣ  
ΓΗΣ ΚΑΤΑΣΚΕΥΗ.

What shall we do now  
that the winter is over?

Ἄλλ' ἡμεῖς τί ποτε χρὴ πράτ-  
τειν, παρελθόντος ἤδη τοῦ χει-  
μῶνος;

When the flowers bloom,  
I study Botany.

Ἐγὼ, ἅμα<sup>1</sup> ἀνθοῦσι τοῖς ἀνθεσι  
τὰ περὶ τὰς βοτάνας μελετῶ.

And I Geology.

Ἐγὼ δὲ τὴν τῆς γῆς κατασκευήν.

Surely living flowers are  
more worthy of study  
than dead stones.

Καὶ μὴν τὰ γε ζῶντα ἄνθη τῆς  
σπουδῆς ἀξιώτερά που εἰσὶν ἢ  
οἱ ἄψυχοι λίθοι.

I think not; books also  
are dead, but though dead  
they are full of wise dis-  
course.

Οὐ σύμφημι· εἴγε δὴ καὶ αἱ  
βίβλοι ἄψυχοι μὲν εἰσι, σοφῶν  
δὲ λόγων πληθυσουσιν.

But what can a barren  
rock say?

Πέτρα δὲ δὴ γυμνὴ καὶ ἄκαρπος  
τί ποτ' ἂν φαίη;<sup>2</sup>

If you attend, I will tell  
you.

Λέξω, εἰ βούλει προσέχειν.

Well, proceed.

Λέγε δὴ.

<sup>1</sup> ἅμα with the dat. for as soon as.—J. 699.

<sup>2</sup> ἂν with opt. expressing possibility.—J. 425 : F. 177 ; C. 43, b, 2.



The rock is full of stereo-type forms from the most ancient times.

What types do you mean ?  
I never saw them.

If you go into a quarry, and cleave the stones, you may stumble on them without difficulty.

I never found any in the granite quarries at Aberdeen.

I am not surprised ; there are none in granite : but what Xenophanes found five hundred years before Christ in the quarries of Syracuse, and in the flags of Malta, you may find in the coal layers of Scotland — at Dunfermline perhaps, or Tranent. Of course you have heard of the Old Red ?

O yes ; and seen it too !  
Where ?

At Thurso.

Well ; the large Thurso flags are full of all sorts of impressions of strange antediluvian fish.

Were they drowned in the Flood ?

In the mud certainly ; and their bodies remain, like a seal stamped in the rock.

Πλήθουσιν γὰρ αἱ πέτραι στερεῶν τινων τύπων πάνν ὠγγυίων.

Τοὺς ποίους λέγεις τύπους ; οὐ γὰρ ποτε ἔμοιγε ἤδη εἰς τὴν ὄψιν εἰσέπεσον.

Οὐ μὴν ἀλλὰ εἰσελθὼν εἰς τὰ μέταλλα, καὶ τοὺς λίθους κατασχίσας, εὐρήσεις τοὺς τοιούτους· πρόχειροι γάρ.

Ἐν τοῖς γε τοῦ γρανίτου μετάλλοις τοῖς κατὰ τὴν Ἀβερδονίαν οὐδενὶ οὐδέποτε τοιουτοτρόφῃ περιέπεσον τύφῳ.

Οὐδὲν θαυμαστόν· ἄκαρπος γὰρ τῶν τοιούτων ὁ γρανίτης· ἀλλ' ὁμως ἅπερ ὁ Ξενοφάνης, ὁ ἀκμάσας φ' ἔτη πρὸ τῆς ἐνσάρκου οἰκονομίας, εὗρεν ἐν ταῖς τῶν Συρακουσῶν λατομίαις καὶ ταῖς τῆς Μελίτης πλαξί, ταῦτα δὴ εὗροις ἂν<sup>1</sup> ἐν τοῖς καταχθονίοις τοῦ ἀνθρακος καταστρώμασι παρὰ τῷ Δουμφερμλίνῳ εἰκότως, ἢ τῷ Τρανέντῳ. Ἀμέλει ἤκει πού σοι εἰς τὴν ἀκοὴν ἡ πέτρα ἢ καλουμένη παλαιερνθρά.

Πῶς γὰρ οὐ ; καὶ εἶδον πρὸς.

Ποῦ γῆς ;

Ἐν Θυρσῶνι.

Καὶ γὰρ αἱ πλάκες αἱ παμμεγέθεις τοῦ Θυρσῶνος ἀθρόους παρέχουσι τοὺς τύπους ἰχθύων τινῶν πάνν Κρονίων καὶ προσελήνων.

Ἄρ' οὖν ἐπνίγη ἐν τῷ κατακλυσμῷ τὰ ἰχθύδια ;

Ἐν τῷ πηλῷ μᾶλλον ἢ ἐν τῷ πελάγει· τὰ δὲ σώματα διαμένει, καθάπερ ἐκ σημάντρου τύποι ἐναργῶς ἐσφραγισμένοι εἰς τὴν πέτραν.

<sup>1</sup> Opt. with ἂν for licet.

What kind of fishes are found there?

Strange creatures with wings and bright glancing scales, whence they are called ganoid fishes.

Are there any other creatures besides fishes found in the rocks?

O yes! In the limestone rocks of England all sorts of monsters—winged lizards, crocodiles, all sorts of serpents, gigantic toads, mammoths, mastodons, and what not. I have seen them myself.

Where, I pray?

In the Crystal Palace.

Oh! mere imitations.

Yes; but I have seen the real creatures also at Lyme Regis, at York, and in various parts of England.

Do you mean to make a geological tour this summer?

Certainly; with hammer in hand, from Gretna Green to John o' Groat's House, I will knock these strange monsters out of their coffins.

And when you return will you show me the booty?

Of course; and give you part of it too—that is, provided you promise never again to talk against geology.

Τὰ ποῖα εὐρίσκεται ἐν ταῦθα ἰχθύδια;

Θρέμματα δὴ ἐξηλλαγμένα πᾶν καὶ ἄποπα, πτέρυγας ἔχοντα καὶ λεπίδας στίλβουσας, ὅθεν δὴ γανοειδὲς ὀνομάζεται τὸ γένος.

Ἀρά γε παρὰ τοὺς ἰχθύς ἄλλ' ἄττα εὐρίσκεται θρέμματα ἐν ταῖς πέτραις;

Καὶ μάλα γε· ἐν ταῖς πέτραις τῆς Ἀγγλίας ταῖς τιτανώδεσι παντοδαπὰ εὐρίσκεται θρέμματα, οἷον σαῦραι, κροκόδειλοι, δράκοντες πολύτροποι, φύσαλοί τινες γιγάντιοι, τὰ ὑπερμεγέθη μαμώθια, μετὰ τῶν μαστοδόντων, καὶ ὅσα τοιαῦτα. Ἐώρακα αὐτοὺς τὰ τέρατα ταῦτα.

Πού· ἀντιβολῶ σε.

Ἐν τοῖς ὑαλίνοις βασιλείοις.

Μιμήματα λέγεις.

Μιμήματα· οὐ μὴν ἄλλ' αὐτὰ ἔτυχον ἰδὼν τὰ θηρία, ἐν τῇ πόλει Λαιμρήγυς, ἐν Ἐβροράκῳ, καὶ ἄλλοι κατὰ τὴν Ἀγγλίαν.

Ἀρ' οὖν ἐν νῶ ἔχεις πορείαν πορεύεσθαι γεωλογικὴν, κατὰ τὸ ἐπιγιγνόμενον θέρος;

Παντάπασι μὲν οὖν· καὶ γὰρ τὴν σφύραν ἐχω ἐν τῇ χειρὶ, βαδίζων ἀπὸ τοῦ Γρετναλειμῶνος μέχρι πρὸς τὸ Ἰωάννου Γράτου οἰκίδιον ἐκκρούσω τὰ παράδοξα ταῦτα θηρία ἐκ τῶν νεκροθηκῶν.

Καὶ μὴν καὶ ἐπιστρέψας ἔμοιγε δείξειας ἂν τὰ λάφῦρα;

Ἀμέλει γοῦν, καὶ δωρήσομαι πρὸς ἐπὶ τοῖςδε ὥστε ὑπόσχεσθαι σε μήποτε μηδαμῶς μηδὲν λέγειν, φαυλίζοντα τὴν Γεωλογικὴν.

1 ἐπὶ with dat. for conditions of a bargain.—J. 633, 3; F. 86; C. 83, obs. 10 b, 93\*.

That I do; you have taught me how to find sermons in stones. And good in everything, I hope.—Farewell!

Κεῖσθω ταῦτα· καὶ γὰρ ἐδίδαξάς με καὶ ἐν τοῖς λίθοις εὐρεῖν λόγους.  
Καὶ δὴ καὶ ἐν ἀπᾶσιν τὸ ἀγαθόν, ὥς ἐλπίζω γε. Ἔρρωσο.

## ADDITIONAL WORDS AND PHRASES.

Agate—ἀγάτης, -ου, ὁ. Alkaline, ashes—κονία, -ας, ἡ. Arsenic, red—σανδράχη, -ης, ἡ. Blood-stone—αἱματίτης, -ου, ὁ. Calamy, white—πομφόλυξ, -υγος, ἡ. Copper, oxide of—λεπίς χαλκοῦ. Carbonate of soda—λίτρον, νίτρον, -ου, τό. Litharge—λιθάργυρος, -ου, ἡ. Loadstone—Ἡρακλεία λίθος, ἡ. Orpiment—ἀρσενικόν, -ου, τό. Petrification—ἀπολίθωσις, -εως, ἡ. Pumice—κίσσηρις, -εως, ἡ. Silice—χάλιξ, -ικος, ὁ and ἡ. Foliated sulphate of lime—σεληνίτης λίθος. Sulphurate of iron—πυρίτης, -ου, ὁ. Inlaid with precious stones—λιθοκόλλητος. A vein—διαφύη, -ῆς, ἡ.

## DIALOGUE TWELFTH.

## ON CHEMISTRY.

## ΠΕΡΙ ΧΗΜΕΙΑΣ.

Well! I see you are just come from the Chemistry class; what did the Professor say?

He said that chemistry was the most interesting of the sciences.

This is the old adage; all shopmen praise their own wares.

Yes; no doubt he praised his subject that the students might take an interest in it; but I agree with him it is both interesting and useful.

Would it were also pleas-

Ἄλλὰ σὺ γε ἄρτι ἦκεις ἐκ τοῦ ἀκροατηρίου τῆς χημείας. Τί δὴ λέγων ἐτύγχανεν ὁ καθηγητής;

Τὴν χημείαν ἀπεφαίνετο παρ' ἄλλας ἐπιστήμας ἔχειν τὸ ἐπαγωγόν.

Τοῦτο δὴ τὸ τῆς παροιμίας· ἕκαστος ἐγκωμιάζει τὰ ἐν αὐτοῦ καπηλείῳ κάπηλος.

Ἐπῆναι γάρ τοι περὶ οὗ ὁ λόγος ἦν αὐτῷ, ἵνα δὴ οἱ μαθηταὶ σπουδαίως περὶ τὸ πρᾶγμα σπουδάζοιεν· καίτοι συγκατατίθεμαι αὐτῷ ἐπαγωγὸν φάσκοντι εἶναι τὴν ἐπιστήμην ταυτηνὴ καὶ χρυσίμην.

Εἶθε καὶ ὡσαύτως εἴη τερπνὴ.

ant! but the smells are often hateful; and last year I was almost choked with chlorine gas, which my cousin Tom, dabbling in these matters, was preparing,—burning my finger also at the same time severely with phosphorus.

No doubt great care is necessary in performing experiments: I observed that, whenever the Professor handled phosphorus, he was particularly careful, and sometimes used small pincers.

I understand chemistry is altogether a modern science.

Yes; Empedocles taught that there were four elements, where now chemists number about sixty simple bodies.

What were the elements of Empedocles?

Whatever one knows: air, fire, earth, and water,—which are all compounds.

Is water not an element?

Certainly not; it is composed of one volume of oxygen and two of hydrogen,—a liquid made up of two gases.

Ἄλλὰ μὴν αἶ γε ὅσμαι βδελυκταί τινές εἰσιν· καὶ μὴν καὶ πέρυσσι παρὰ μικρὸν ἀπεπνίγην τῇ τοῦ χλωρίου ἀτμίδι, ἣν παρακενάζων ἐτύγχανε θωμασίδιον ὁ ἀνεψίός μου, τῶν τοιούτων δῆπου ἀκροθιγῶς ἀπτόμενος, πρὸς δὲ τοῦτοις τῷ φωσφόρῳ καύσας μοι τὸν δάκτυλον ὀδυνηρῶς.

Ἀμέλει μεγίστην δεῖ ἐπιμέλειαν ποιεῖσθαι ὅσοι ἂν εἰς διάπειραν ἴωσι τῶν στοιχείων· ἥσθόμην ἐγὼ τὸν καθηγητὴν, ὁσάκις τοῦ γε φωσφόρου πείραν λάβοι,<sup>1</sup> πάντα διὰ ἀκριβοῦς πράττοντα εὐλαβείας, καὶ δὴ καὶ ἐνίστε ἐν ταῖς χερσὶ μικρὰν τινα ἔχοντα λαβίδα.

Τὴν χημείαν φασὶ τῶν πάντων νεοκτίστων ἐπιστημῶν εἶναι οὐχ οὕτως;

Οὕτως· ὁ γοῦν Ἐμπεδοκλῆς φορτικῶς που δισχυρίζαστο τέτταρα εἶναι τὰ τῶν ὄλων στοιχεῖα, ὅπου γε τὰ νῦν οἱ τεχνικοὶ ὥς ἐξήκοντα ἐξαριθμοῦνται τὰ πρῶτα σωματῖα.

Τὰ δὲ τέτταρα ταῦτα ποῖά τινα ἦν, τὰ τοῦ Ἐμπεδοκλέους;

Ἄπερ δὴ καὶ νῆπιος ἂν φαίη, δηλαδὴ ὁ ἀήρ, τὸ πῦρ, ἡ γῆ, καὶ τὸ ὕδωρ.

Ἐκεῖνο<sup>2</sup> λέγεις, ὡς οὐδὲ τοῦ ὕδατος στοιχείου ὄντος;

Πῶς γάρ· εἴγε δὴ σύνθετόν ἐστι τὸ ὕδωρ, ἐξ ἐνὸς μὲν μεγέθους τοῦ ὀξυγόνου, δυεῖν δὲ τοῦ ὑδρογόνου, ἵγρῶν δῆπου ἐκ δυεῖν συνεστηκὸς αἰρέων.

<sup>1</sup> A recurrent action, in past time, preceded by ὄτε, ὁσάκις, ὅς, ὅστις, etc. takes the opt.—J. 843; F. 188; C. 40, 1 b.

<sup>2</sup> ἐκεῖνο like *illud* in Latin, often used for *tāde* or *tāde* to emphasize what is immediately to be mentioned.—J. 657; F. 101; C. 30, c.

But the air we breathe, I presume, is quite simple.

By no means ; the air is a mixture of four-fifths of a dull inert gas called nitrogen, and one-fifth of an active vital element called oxygen.

You astonish me ! What do your modern wise men make of fire ?

Fire is not matter ; it is a motion. You may produce heat by simple friction, and elicit sparks by striking the pavement with your heel. Now the cause of this motion is oxygen. Therefore the Professor said it was necessary for so much dull nitrogen to be in the air in order that the energetic oxygen might not burn us all up.

Oh, wonderful ! I shall certainly join the chemistry class with you, in spite of the sulphuretted hydrogen and the other Tartarean exhalations.

You are wise. A man should not be too sensitive about smells, especially in Edinburgh. Come with me, and I will show you how to prepare oxygen from black oxide of

Ὁ δὲ ἀήρ που, ὧς χρώμεθα ἀναπνέοντες, ἀπλοῦς ἐν τοῖς μάλιστα.

Οὐ δῆτα· σύνθετον γάρ τοι ὁ ἀήρ, οἷα δὴ<sup>1</sup> συγκείμενος ἐκ τεττάρων μὲν πεμπτημορίων ἀργοῦ τινοῦ καὶ νωθροῦ ἀέρος ὧς τοῦνομα νιτρογόνου, ἐνὸς δὲ πεμπτημορίου στοιχείου μάλα δραστηρίου καὶ ζωτικοῦ, καλουμένου ὀξυγόνου.

Θαυμάσια λέγεις· ἀτὰρ περὶ τοῦ πυρὸς τί ποτε λέγετε ὑμεῖς, οἱ νῦν σοφισταί ;

Τάδε λέγομεν, τό γε πῦρ οὐδὲν ἔχειν ὑλικόν, κίνησιν γὰρ εἶναι. Ἔστι μέντοι ἀποτελεῖν τὸ θερμὸν ψιλῇ τῇ τρίψει, καὶ δὴ καὶ σπινθήρας ἐξέλκειν τῇ πτέρῃ ἐκκρούοντα τὰς πλάκας κατὰ τὴν ὁδόν. Τῆς δὲ τοιαύτης κινήσεως αἴτιον γίνεταί τὸ ὀξυγόνον. Ἐφη τοίνυν ὁ καθηγητὴς ὡς ἀναγκαῖον εἶη ὄγκον νιτρογόνου τηλικούτου ἐνυπάρχειν τῷ ἀέρι, ἵνα δὴ μὴ καταφλεχθῇ τὸ τῶν ὅλων σύνταγμα διὰ τὸ λίαν ἐνεργητικὸν τοῦ ὀξυγόνου.

Θαυμάσια λέγεις· βούλομαι, τῷ ὄντι, συμφιλοσοφεῖν σοι περὶ τὴν χημείαν, βία τῶν ἀποτροπαίων δυσωδιῶν, τῶν τε ἄλλων, καὶ δὴ καὶ τοῦ ὑδρογόνου τοῦ ἀποτεθειωμένου.

Σοφὸς σύγε ταῦτα λέγων· οὐ γὰρ δεῖ περὶ τὰς ὁσμὰς ὀξυπαθέστερον ἔχειν<sup>2</sup> ἄλλως τε καὶ ἐν Ἐδιναπόλει. Τοιγαροῦν ἀκολουθήσας μοι ὄψει πῶς δεῖ ποιεῖν τὸ ὀξυγόνον ἐκ τοῦ μελανοῦ ὀξειδίου τοῦ μαγγανησίου·

<sup>1</sup> οἷα δῆ, like ἄτε δῆ ; above, p. 29.

<sup>2</sup> ἔχειν, with an adverb, to be in any state or condition of mind or body, like διάκειμαι.—J. 528 ; C. 74, obs.

manganese; and then your eyes shall be dazzled with some brilliant combustion. I am a cunning old fox, and know how to handle both chlorine and oxygen.—Come along!

ἐπὶ δὲ τούτοις<sup>1</sup> ἐποημένος τοὺς ὀφθαλμούς, ὑπερλάμπρας τινὰς τῶν πυριφλέκτων στοιχείων μαρμαρυγὰς θεώμενος, συνθαμβήσεις. Καὶ γὰρ ποικίλος ἐγὼ, ἐν γε τούτοις, ἀλώπηξ, καὶ οἷος μεταχειρίζεσθαι τὸ τε χλώριον καὶ τὸ φωσφόρον εὖ μάλα τεχνικῶς. Ἰωμεν.

ADDITIONAL WORDS AND PHRASES.

Affinity—συγγένεια, -as, ἡ. Alumina—ἄργιλλος, ἡ. Alum—στυπτηρία, -as, ἡ. Carbon—ἡ ἀνθρακική ὕλη. Carbonic acid—ἀνθρακικὸν ὀξύ. Condensation—ἐπιπύκνωσις, -εως, ἡ. Crucible—χωνίον, -ου, τό. Decoction—ἀφέψημα, -ατος, τό. Disengage or liberate—ἐκλύειν. Ductility—ὀλκιμότης, -ητος, ἡ. To distil—ἀποσταλάζω. To dissolve—διαλύω. Expansion—ἐκτασις, -εως, ἡ. Fixed—ἔμμονος. Glass vessel shaped like a gourd—σικύα, -as, ἡ. Laughing gas—πρωτοξειδίου τοῦ νιτρογόνου. Malleability—σφύρηλατηρισμός, -οῦ, δ. To melt—τήκομαι. Muriatic acid—ὕδροχλωρικὸν ὀξύ. Nitric acid—νιτρικὸν ὀξύ. Phosphate of lime—φωσφορική τίτανος. Pneumatic trough—χημικοπνευματική συσκευή. Precipitate—καταβυθισμός. Quartz—χαλκή, ἡς, ἡ. Receiver—δοχεῖον, -ου, τό. Sulphate of lime—γύψος, -ου, ἡ. Sediment—ἕζημα, -ατος, τό. To separate—ἀποχωρίζω. Smelting furnace—χωνευτήριον, -ου, τό. Soda—νάτρον, -ου, τό. Common salt—ὕδροχλωρικὸν νάτρον. Test—δοκιμαστήριον. Tube or pipe—σωλήν, -ήνος, δ. To unite—ένώω. Volatile—πτητικός.

DIALOGUE THIRTEENTH.

RHETORIC AND BELLES  
LETTRES.

H ΠΗΤΟΡΙΚΗ ΚΑΙ ΤΟ  
ΦΙΛΟΜΟΥΣΟΝ.

Good morrow, my dear fellow! what is that you are scribbling—poetry?

Χαίρε ὦ θαυμάσιε· ἀλλὰ τί τοῦτο γράφεις οὕτως ἐπιτρόχως; ἡ που ποιήματα;

<sup>1</sup> ἐπὶ, with the dative, expressive of something precedent which stands as a necessary foundation for what follows.—J. 634, 2; C. 83, obs. 10, b.

Yes; some verses to the moon.

When did you compose them?

At twelve o'clock last night on the top of Arthur Seat.

O folly, instead of lying quiet in your bed!

I do not know; I am so disturbed in the day-time that I cannot write verses.

But perhaps it were wiser not to write verses at all.

You might as well command the birds not to sing, or the springs not to run water. Not to write verses would be contrary to nature with me.

Well, you must not be astonished, if you do not find many readers.

I do not mean to publish; I write only to give musical utterance to my feelings.

Wise, wise! What kind of poetry do you like best?

The drama.

You are not writing a drama to the Moon?

No; this is only a sonnet.

But I am entitled to admire what I cannot

Κομιδῇ μὲν οὖν στιχίδιά γε τινα πρὸς τὴν σελήνην.

Πηνίκα δὲ ἐποίησας τοὺς στίχους;

Χθές, τῷ μεσονυκτίῳ, “ἀκροτάτῃ κορυφῇ θρόνου Ἀρτούροιο καθίζων.”

ᾧ τῆς ἀνοίας, δέον<sup>1</sup> γε ἐν τῷ κραββάτῳ ἡρεμεῖν.

Οὐκ οἶδα· καὶ γὰρ καθ’ ἡμέραν οὕτως διακόπτουσί με, ὥστε σχολάζειν ταῖς Μούσαις τῶν πάντων ἀδυνάτων εἶναι.

ἴσως δὲ δὴ οὐ χεῖρον μηδένας ἀρχὴν<sup>2</sup> συρράψαι στίχους.

Δίκαιος<sup>3</sup> ἂν εἴης ὁμοίως ἀπαγορεύειν ταῖς ὀρνίσι μὴ<sup>4</sup> ᾄδειν, ἢ ταῖς πηγαῖς μὴ διασκιρτᾶν ἐκ τῶν πετρῶν. Κομιδῇ παρὰ φύσιν ἔμοιγε ἂν εἴη τὸ μὴ συρράπτειν στίχους.

Εἴεν μὴ εὐρόντα γε ἀθρόους τοὺς ἀναγνώστας οὐδέν σε δεήσει ἐκπλαγῆναι.

Οὐ διανοοῦμαι ἐκφέρειν εἰς τὸ φῶς τὰ γεγραμμένα, τόδε μόνον θέλων ἐκφωνεῖν ἐρρυθμῶς τὰ κινούμενα τὸν νοῦν.

Σοφῶς σύ γε. Τοῦτο δὲ λέγοις ἂν, ποῖον εἶδος τῶν ποιημάτων μάλιστα ἀγαπᾷς;

Τὰ δράματα.

Ἡ που τυγχάνεις δράμα τι συγκαττύων σεληνιακόν;

Οὐ δῆτα· τὸ γοῦν ποιημάτιον τυνουτονί ἐστι τῶν καλουμένων σονεττίων. Κύριος μέντοι εἰμι

<sup>1</sup> δέον, part. absol. *quum deberes*, and so ἔξόν, *quum liceret*.—J. 700; F. 245; C. 64, obs. 2, c.

<sup>2</sup> ἀρχήν, omnino, after a negative.—J. 580, 2; F. 67; C. 50, b\*.

<sup>3</sup> δίκαιος, and other adjs. used personally in Greek, for an impersonal or adverbial form in English.—J. 677; F. 69; C. 22, b.

<sup>4</sup> μὴ after verbs of forbidding.—J. 749; F. 277; C. 48, obs. 4, b.

achieve. Shakespeare is my favourite poet.

Do you prefer him to Æschylus and the great ancients?

Every man of sense does.

But do you not think that the Greek drama was one of the noblest public amusements?

On the contrary, as a popular recreation I maintain it is superior even to our drama, but not as a drama.

How am I to understand this?

The Greek tragedy is a composite, containing, as you are aware, four parts—poetry, religion, music, and dancing. No modern drama is so rich.

Religion, for one, is altogether excluded from the modern tragedy.

From Protestant tragedies certainly.

This seems a strange divorce.

Strange indeed; but there are reasons for it, which, however, you will not understand, unless you look a little into the history of the old mysteries.

θαυμάζειν ἄπερ οὐκ ἰσχύω κατορθῶσαι. Ὅν δὲ δὴ ὑπερβαλόντως θαυμάζω ἐν ὅλῳ τῶν ποιητῶν λόγῳ ἐστὶν ὁ Σχασπηρ.

Ἄρ' οὖν προκρίνεις τὸν Ἀγγλον τοῦ Αἰσχύλου καὶ τῶν παλαι ἐνδόξων τραγωδῶν;

Καὶ γὰρ πάντες προκρίνουσι, οἳ γε νοῦν ἔχοντες.

Ἡ ποῦ ἔξαρνος εἶ τὰ τῶν Ἑλλήνων δράματα μὴ γενέσθαι τῶν μάλιστα γενναίων ἀγόνων δημοτικῶν;

Μᾶλλον δὲ ἀποφαινομαι διαρρηδην καὶ τῶν καθ' ἡμᾶς δραμάτων κρείσσω γενέσθαι τὰ τῶν Ἑλλήνων, εἰς διαγωγὴν γε δημοτικὴν, οὐ μέντοι γε ἢ δράματα. Πῶς ταῦτα λέγεις;

Καὶ γὰρ σύνθετόν τι τυγχάνει δὴ ἡ τῶν Ἑλλήνων τραγωδία, ἔχουσά γε, οἶσθα γάρ, τέσσαρα στοιχεῖα, τὴν τε ποίησιν καὶ τὰ περὶ τοὺς θεοὺς, ἔτι δὲ καὶ τὴν μουσικὴν καὶ τὴν ὀρχησιν, ἣν δὴ ποικιλίαν οὐδεμία οὐδαμῶς προσποιεῖται τῶν γε νῦν τραγωδιῶν.

Τὰ γε περὶ τοὺς θεοὺς καὶ ἡ καθ' ἡμᾶς τραγωδία καθ' ἀπαντὰ εἰσι χωριστά.

Ἀληθῆ λέγεις, περὶ γε τῆς τραγωδίας τῆς ἐν τοῖς τῶν Διαμαρτυρομένων τόποις.

Παράδοξόν τι ἔμοιγε δοκεῖ ὁ χωρισμὸς οὗτος.

Ὑπερφυῶς μὲν οὖν· οὐ μὴν ἀναιτίον γε τὸ πρᾶγμα· τὰς δὲ αἰτίας ὅποιαι τυγχάνουσιν οὔσαι οὐκ ἔστι διαγνῶναι τοὺς μὴ παρακύψαντας εἰς τὴν τῶν παλαιῶν μυστηρίων ἱστορίαν.



Do you mean the Eleusinian mysteries?

What nonsense you talk!

I mean the old ecclesiastical dramas called miracle-plays and mysteries.

There are no such plays now?

Perhaps in Italy and Spain some echoes of them may be found; besides, there is a famous exhibition of a sacred drama every ten years at Ammergau, in Bavaria.

When did they cease to be common?

The Reformation put a stop to them.

Why?

That is a difficult question. Some religious people in Scotland object to the theatre altogether.

Why?

Well, there are various tastes; some people object to wine, some to dancing, some to organs. The Jews had no drama: the Presbyterians denounce what they have. But I have no time to answer all your questions, I hear the bell sounding, I must hurry to College.

Go then; and take your moon-sonnet with you.

Yes; I mean to give it in

Ἡ που λέγεις τὰ μυστήρια τὰ ἐν Ἐλευσίνῃ;

Φλυᾶρεῖς ἔχων<sup>1</sup> τὰ παλαιὰ λέγω δράματα τὰ ἐκκλησιαστικά, τὰ θαύματα προσαγορευόμενα καὶ μυστήρια.

Τῶν τοιούτων δραμάτων οὐχ εὐρίσκεται, τὰ νῦν γε, οὐδένα· οὐχ οὕτως;

Ἐν τῇ γε Ἰταλίᾳ καὶ τῇ Ἰβηρίᾳ ἴσως ἀντιλήψεις τινὲς αὐτῶν περιπλανῶνται· πρὸς δὲ τοῦτοις διδάσκουσιν ἱερὸν τι δράμα ἅνα δέκα ἔτη οἱ χωρῖται οἱ ἐν Ἀμμεργαβίᾳ τῶν Βαβαρῶν.

Πηνίκα δὴ ἐπαύσατο διδαχθέντα τὰ δράματα ταῦτα;

Ἐπανασεν αὐτὰ ἡ μεταρρύθμισις τῆς θρησκείας, ἡ κατὰ Γερμανίαν. Πῶς ταῦτα ἐγένετο.

Ἀλλὰ μὴν ἀπορίας ἔχει τὰδε οὐκ ὀλίγας. Καὶ γὰρ τῶν ἐνθάδε εὐσεβῶν ἔστιν οἱ συντόνως ἐνίστανται ὥς μὴ δεῖ ἀρχὴν γενέσθαι τὰ θέατρα.

Τί παθόντες;

Ἄλλοι ἄλλαις ἄλλοτε ἡδονταὶ ἡδοναῖς· οἱ μὲν γὰρ τὸν οἶνον, οἱ δὲ τὴν ὄρχησιν ἀπογεγνώσκουσιν, οἱ δὲ τὰ ὄργανα τὰ μουσικά. Καὶ μὴν καὶ οἱ Ἰουδαῖοι ὅλως οὐκ εἶχον τὴν τραγωδίαν· οἱ δὲ Πρεσβυτεριανοὶ ἢ ἔχουσι διαβάλλουσιν. Ἀτὰρ οὐ σχολάζω, τὰ νῦν γε, ἀποκρίνασθαι πρὸς ὅσα ἂν προφέρεις ἐρωτήματα· ἀκούω γὰρ ἡχοῦντος τοῦ κώδωνος, καὶ ἀνάγκη ἐπείγασθαι εἰς τὸ Πανεπιστήμιον.

Ἴθι δὴ, τὸ σονέτιον τὸ σεληνιακὸν προσλαβὼν.

Προσλήψομαι γὰρ διανοοῦμαι

<sup>1</sup> Superfluous use of ἔχω — J. 698; F. 244; C. 34, a.

to the Professor, who has offered a prize for the best sonnet.

I hope you may get it. A night spent on Arthur's Seat under the cold sky deserves to be rewarded.

None of your jeering! I shall never repent my pious service paid to the chaste midnight huntress while you were snoring in your sheets, and your soul juggled by those unreasoned phantasms which men call dreams.

ἐγχειρίσαι αὐτὸ τῷ καθηγητῇ ὅς δὴ ἄθλον προὔθηκε τῷ περὶ τὸ συνέττιον ἀριστεύσαντι.

Εὐχομαί σοι γενέσθαι τὰ ἀριστεία· εἴπερ ἀξιότατοί γε στεφανωθῆναι οἱ κατὰ τὸ μεσονύκτιον ἐπὶ τῆς Ἀρτούρου ἔδρας αἰθριάσαντες.

Σὺ δὲ δὴ μὴ τώβαζε· ἔμοιγε οὐ μεταμελήσειεν ἂν ποτε τῆς εὐσεβοῦς θεραπείας, τῆς πρὸς τὴν ἀγνὴν τῆς μεσονυκτίας ὥρας κυνηγέτιδα, καθ' ὃν χρόνον σὺ δὴ ἐκείσο ῥέγκων ἐν τοῖς στρώμασι, τὴν ψυχὴν ἔχων μεμαγανευμένην ὑπὸ τῶν ἀλόγων φασμάτων, οὓς οἱ ἄνθρωποι καλοῦσιν ὀνείρους.

#### ADDITIONAL WORDS AND PHRASES.

Accuracy—ἀκρίβεια, -ας, ἡ. The argument—ὑπόθεσις, -εως, ἡ. To appear before the public—παρίεναι εἰς τὰ πλήθη. An author—συγγραφεύς, -εως, ὁ. Composition—σύνθεσις, σύνταξις, -εως, ἡ. Conciseness—τὸ σύντομον. Dignity—σεμνότης, -ητος, ἡ. Edition—ἔκδοσις, -εως, ἡ. Eloquence—ἡ περὶ τοὺς λόγους δεινότης. Emendation—διόρθωσις, -εως, ἡ. Exhibition of literary talent—ἐπίδειξις, -εως, ἡ. A fancy or notion—νόημα, -ατος, τό. Fluency—εὐροια, -ας, ἡ. A florid writer—λογοδαίδαλος. Literary man—φιλόλογος, -ου, ὁ. Literary man, superficial—σοφιστής, -ου, ὁ. Manuscript—χειρόγραφον, -ου, τό. Neatness—κομψότης, -ητος, ἡ. Proof—τεκμήριον, -ου, τό. Propriety—τὸ πρέπον, -οντος. A recension of the text—διασκευή, -ῆς, ἡ. Simile—εἰκὼν, -όνος, ἡ. Sketch—ὑποτύπωσις, -εως, ἡ. Style—χαρακτήρ, -ῆρος, ὁ. Subject of discourse—τὸ ὑποκείμενον, -ου. Taste—φιλοκαλία, -ας, ἡ. Turgidity—ὄγκος, -ου, ὁ. Weight—τὸ ἐμβριθές, -οῦς. Wit—εὐτραπείλια, -ας, ἡ. Coarse wit, buffoonery—βωμολοχία, -ας, ἡ.

## DIALOGUE FOURTEENTH.

ON ARITHMETIC AND  
MATHEMATICS.Η ΑΡΙΘΜΗΤΙΚΗ ΚΑΙ ΤΑ  
ΜΑΘΗΜΑΤΙΚΑ.

Will you never have done bending over these circles and triangles, and wasting your brain on the barren relations of space and time?

My dear Sir, you talk of what you do not understand. Mathematics is, next to poetry, the purest element in which the soul delights to move.

What figure is this you were looking at so intently, and puzzling about?

You are an ignoramus. I am not puzzling, only enjoying the beautiful demonstration of the famous forty-seventh proposition of the First Book of Euclid.

Read the proposition.

*In every right-angled triangle, the square of the side subtending the right angle is equal to the squares of the two sides containing the right angle.*

Hold! hold! I already

Ἄλλὰ σύγε οὐκ ἂν παύσαιό ποτε ἐγκύπτων τοῖς κύκλοις τουτοισί καὶ τριγώνοις, κατατρύχων τὸν ἐγκέφαλον περὶ τοὺς ἀπείρους τόπους, τό κενὸν καὶ τὸν χρόνον;

Λαλεῖς, ὦ θαυμάσιε, περὶ ὧν οὐδὲν συνήκας. Μετά γε τὴν ποίησιν οὐκ ἂν εὖροι τις καθαρώτερόν τι τῶν μαθηματικῶν, ἐν ᾧ πέφυκε<sup>1</sup> κινεῖσθαι ἡ ψυχὴ.

Ποῖόν τι τὸ σχῆμα τουτί εἰς ὃ ἀτενίζων ἠπόρεις.

Ἀμαθὴς τις<sup>2</sup> εἶ. Ἐγὼ οὐδὲν ἀπορώ, μᾶλλον δὲ ἐστιώμαι τῆς κομφῆς ἀποδείξεως τῆς περιβοήτου προτάσεως, τῆς ἐν τῇ πρώτῃ τοῦ Εὐκλείδου βίβλῳ.

Ἀναγνοίης ἂν τὴν πρότασιν.

Ἐν τοῖς ὀρθογωνίοις τριγώνοις, τὸ ἀπὸ τῆς τὴν ὀρθὴν γωνίαν ὑποτείνουσας πλευρᾶς τετραγώνον ἴσον ἐστὶ τοῖς ἀπὸ τῶν τὴν ὀρθὴν γωνίαν περιχουσῶν πλευρῶν τετραγώνοις.

Ἐχε δὴ αὐτοῦ· ἤδη γὰρ ἄνω καὶ

<sup>1</sup> πέφυκα, to have a natural genius for doing anything.—J. 668.

<sup>2</sup> Idiomatic use of τις.—J. 659, 4; C. 28, a.

feel quite confused. But why do you call this proposition famous?

Because they say Pythagoras first found out the demonstration.

Do you believe that?

Why not? The Samian was unquestionably a great mathematician, and taught that the first principle of all things is number.

What could he mean by that? I hate arithmetic; and, to confess the truth, am constantly confounding addition and subtraction in my calculations.

I am sorry for you; for here you plainly confess that you have a weak brain, and claim near relationship with certain savage tribes who cannot count above twenty.

Well; don't bother me about figures: at the same time, I should be very glad to hear what Pythagoras meant by making number the first principle.

He meant, what any man of sense may see, that all things in the world are measured and calculated.

Is there any calculation in the clouds?

Yes; every drop of water, as the chemists will tell you, is composed of cer-

κάτω ἔλκει μοι τὰ διανοήματα. Ταύτην δὲ δὴ τὴν πρότασιν διὰ τί εἶπες περιβόητον;

Διότι τὸν Πυθαγόραν φασὶ πρότον τὴν ἀπόδειξιν ἐξευρεῖν.

Μὼν σὺ ταῦτα πιστεύεις;

Πιστεύω δῆτα· καὶ γὰρ ἦν ὁ Σάμιος ὡς ἀληθῶς δεινὸς περὶ τὰ μαθηματικά, διδάσκων γε τὴν τῶν ὄλων ἀρχὴν εἶναι τὸν ἀριθμόν.

Ταῦτα δὲ τί βουλόμενος ἀπεφήνατο; Μίσῶ τὴν ἀριθμητικὴν· καὶ, ἵνα λέγω τὰ ἀληθῆ,<sup>1</sup> λογίζομενος αἰεὶ λανθάνω οὐ διακρίνων τὴν τε ἀφαίρεσιν καὶ τὴν προσθήκην.

Ἐλυπήθην ἀκούων· ταῦτα γὰρ λέγων δηλὸς εἶ ὁμολογούμενος πάνυ μαλακῇ χρῆσθαι τῇ διανοίᾳ, ὥστε δικαίως ἀποδεξασθαι ἀγρίων τινῶν φύλων τὴν συγγένειαν, τῶν μὴ δυναμένων πεμπάζειν ὑπὲρ τὰ εἴκοσι.

Εἶεν· ἐμὲ δὲ μὴ κόπτε τοῖς ἀριθμοῖς· οὐ μὴν ἀλλὰ ὅ γε Πυθαγόρας τί ποτε ἐβούλετο θεῖς ἀρχὴν τὸν ἀριθμὸν μάλα ἠδέως ἀν ακούσαιμι.

Ἐκείνο γοῦν ἐβούλετο, τοῖς γε νοῦν ἔχουσιν δηλόν, τὸ ἅπανθ' ὅσα ἐν τῷ κόσμῳ ἀριθμοῖς τιθεῖ καὶ μέτροις ῥυθμίζεσθαι.

Μὼν ῥυθμός τις ἐστὶν ἐν ταῖς νεφέλαις;

Καὶ μάλα γε· σταγὼν γὰρ ὕδατος πολλοστή, ὡς διδάσκουσιν οἱ χημικοὶ, σύγκειται ἐξ ὀρι-

<sup>1</sup> As in Latin *ut vera dicam*; but the infin. also, with ὥς, is used in Greek.—J. 893, d.

tain fixed measures of two gases, oxygen and hydrogen; and, in fact, the whole of chemistry is nicely quantitative, and depends on arithmetic.

And must I then be an arithmetician in order to study chemistry?

Of course. Time and Space, which you call empty relations, are no doubt empty in themselves, but, like bottles, can easily be filled with good wine. Nothing exists which is not contained by these universal forms.

What do you say to Mind?

Well, I grant that thoughts cannot be measured by inches; but mind can act only through space and time.

Then you mean to say that, unless I study mathematics and arithmetic, I must be a fool?

I say that without those universal measures men cannot attain to accuracy in science. You may float about with our good friends the Germans in a region of misty metaphysics.

Don't speak against meta-

μένωντινων μέτρων δεῖν ἀέρων, δηλαδή τοῦ ὀξυγόνου καὶ τοῦ ὑδρογόνου· ὅλως δὲ δὴ σύμπασα ἡ χημικὴ κατὰ τὸ πόσον ὀρίζεται ἀκριβῶς, καὶ ἐξηρτῆται τῆς ἀριθμητικῆς.

Εἰτα, νῆ Δία, καὶ ἐμέ μελλοντα μελετᾶν τὰ χημικὰ δεῖ πάντως διαπονεῖσθαι τὰ περὶ τοὺς ἀριθμούς;

Κομιδῇ μὲν οὖν· ὁ γὰρ δὴ χρόνος καὶ οἱ ὥρισμένοι τόποι οὐς κενούς λέγεις, καθ' αὐτοὺς τῷ ὄντι διάκενοί εἰσιν, ῥαδίως δέ, καθάπερ οἱ ἄσκοι, οὐ πολλῶ πόνῳ ἀγαθοῦ οἴνου ἀν ἐκπληρωθεῖεν. Ὅλως δὲ ἐν τῇ τῶν ὧλων συστάσει ὑπάρχει οὐδὲν ὅ τι οὐχ ὀρίζουσιν ὁ τε χρόνος καὶ οἱ τόποι.

Εἰτα, περὶ τοῦ νοῦ τί ποτε λέγεις;

Ἐκεῖνο δὴ συγχωρῶ, μὴ δύνασθαι μετρηθῆναι τὰς διανοίας δακτύλων γε λογισμῶ· οὐ μὴν ἀλλὰ ὁ γε νοὺς οὐχ οἷός τε ἐπτὶν ἐνεργεῖν χωρὶς τοῦ ποῦ καὶ τοῦ πότε.

Τοιγάρτοι ὥς ἐμοῦ ἡλιθίου ἀποβησομένου, μὴ σπουδάσαντος<sup>1</sup> περὶ τὰ τε μαθηματικά καὶ τοὺς ἀριθμούς, οὕτως ἔχεις τὴν γνώμην;

Ἐκεῖνο δῆπου ἀποφαίνομαι, ἀνεῦ τῶν μέτρων τούτων τῶν πάντα περιεχόντων οὐχ οἷους τε εἶναι τοὺς ἀνθρώπους ἐξακριβοῦν ὅποιανδήποτε ἐπιστήμην. Πάρεστι δῆπουθεν μετὰ τῶν χρηστῶν Γερμανῶν ἐν μεταφυσικοῖς τισι κενώμασιν ἔνθα καὶ ἔνθα μετεωρίζεσθαι.

Σὺ δὲ μὴ κακολόγει τὰ μετα-

<sup>1</sup> μὴ, with aor. part. = *nisi*, with perf. subj. — J. 646, 2; F. 276; C. 48, 1.

physics; that is a vulgar habitude of the English mind.

Then don't speak you against mathematics. The next time I see you, I hope to find you not ignorant of the difference between  $9+2$  and  $9-2$ , and perhaps even advanced to the comprehension of the great mystery of  $(a+b)^2 = a^2 + b^2 + 2ab$ .

φυσικά· βανανσική γὰρ ἔξις αὐτῇ τῆς τῶν Ἀγγλων διανοίας.

Καὶ σὺ ὡσαύτως μὴ κακολόγῃς τὰ μαθηματικά. Ἀτὰρ ὕστερον περὶ τυγχῶν σοὶ ἐλπίζω οὐ πάνυ ἄπειρον εὐρήσειν σε τοῦ πῶς διαφέρει τὸ  $9+2$  καὶ τὰ  $9-2$ , καὶ μὴν καὶ ἴσως εἰς τοσοῦτον προαχθέντα σοφίας ὥστε καταλαβεῖν τὸ μυστικὸν τὸδε  $(a+\beta)^2 = a^2 + \beta^2 + 2a\beta$ .

# ADDITIONAL WORDS AND PHRASES.

Angle—γωνία, -as, ἡ. Circumference—περιφέρεια, -as, ἡ. Circle—κύκλος, -ου, ὁ. A complement—παραπλήρωμα, -ατος, τό. Distance or interval—διάστημα, -ατος, τό. Figure—σχῆμα, -ατος, τό. Line—γραμμή, -ης, ἡ. Magnitude—μέγεθος, -ους, τό. A perpendicular—κάθετος, -ου, ἡ. A plane—ἐπίπεδον, ου, τό. A point—σημεῖον, -ου, τό. A ratio—λόγος, -ου, ὁ. Segment—τμήμα, -ατος, τό. A straight line—εὐθεΐα, -as, ἡ. A surface—ἐπιφάνεια, -as, ἡ. A triangle—τρίγωνον, ου, τό.

# DIALOGUE FIFTEENTH.

## LOGIC AND METAPHYSICS.

## Ἡ ΔΙΑΛΕΚΤΙΚΗ ΚΑΙ ΤΑ ΜΕΤΑΦΥΣΙΚΑ.

Well, my good friend, in what net are you entangling yourself now? You never seem happy unless when you have lost your way in the clouds or in a bog.

If I had been a German, I might have lost my way

Λέγοις ἂν, ἀντιβολῶ σε, ὡ δαίμονι, ποίῳ τινὶ δικτύῳ νῦν δὴ τυγχάνεις ἐμπλακεῖς; καὶ γὰρ οὐδέποτε ἔμφασιν ἔχεις εὐδαιμονούντος, εἰ μὴ παρεκτραπείς γε εἰς τὸ νεφελῶδες, ἢ τὸ τελεματῶδες.

Ἐγὼ, εἰ Γερμᾶνός ἔφυν, εἰκότως ἂν εἰς ὑπερνεφέλους τόπους

in the clouds ; but, being as I am, a hard-faced utilitarian Scot, there is no great risk of any such transcendental extravagation.

Of course that is a book on metaphysics over which you are poring. Let me see. Oh, Hegel!

Yes, Hegel ; and a very sensible fellow he is too.

You pretend to understand him?

In this book I have found nothing incomprehensible. The account that he gives of the Sophists hits the golden mean between the Whig utilitarian Grote and the old Oxonian Tories, who loved to run down everything Athenian that was the natural outgrowth of democracy.

You say this, who are a plain practical Scot! Who would have thought to find you ballooning about with those transcendental Germans?

I tell you I have plenty of ballast.

But tell me this rather—what use can there possibly be in metaphysics? Man is a thinking animal.

I can think without help from Kant or Hegel.

μετεωρισθεὶς ἐξετράπην· νῦν δὲ, Καληδόσιος ὧν ἀνὴρ, σκληρομέτωπός τις διηνεκῶς τὰ ὠφέλιμα διώκων, οὐδὲν κινδυνεύω ταῖς τοιαύταις ὑμερανθρώποις ἐκτοπισθῆναι φοραῖς.

Βίβλος μέντοι μεταφυσικὴ αὕτη ἐστὶν εἰς ἣν ἐγκυπτεῖς· φέρῃ ἴδω· ἔα, ἔα, τὸν Ἡγῆλιον.

Αὐτὸν τὸν Ἡγῆλιον· καὶ, εἴ τις ἄλλος τῶν νῦν φιλοσοφούντων, μάλα συνετὸν ἄνδρα.

Εἵτα σύγε προσποιεῖ ἐπίστασθαι τὰ αὐτῷ δεδογματισμένα ;

Ἐν ταύτῃ γε τῇ βίβλῳ εἰς οὐδέν πω προσέπταισα ἀκατάληπτον. Ἄ γοῦν περὶ τῶν σοφιστῶν λέγει δοκεῖ εὐστοχεῖν ἀκριβῶς τοῦ μέσου τῶν δυεῖν ἄκρων, δηλαδὴ τοῦ δημοτικοῦ Γρώτου τοῦ τὰ ὠφέλιμα ὑμνούντος, καὶ τῶν ἐν Ὁξονίᾳ τὰ τῶν δυνατῶν φρονούντων, τῶν Κρονικῶν, οἱ δὲ ἐφίλουν αἰεὶ κατατρέχειν τῶν Ἀθηναίων ὅσα κατὰ φύσιν ἐκ τοῦ δήμου ἐξέβλασταν.

Ταῦτα σὺ λέγεις, ὁ αὐθέκαστος καὶ σφόδρα ἀληθευτικός Καληδόσιος. Τίνι δὴ ἐπῆλθεν ἂν περιπεσεῖν σοι ἁεροβατοῦντι μετὰ τούτων τῶν ὑπερκοσμίων Γερμανῶν.

Ἄλλ' ἐγὼ δυσχῆρίζομαι ἱκανὸν ἔχειν τὸ ἔρμα.

Τοῦτο δὲ εἰπέ μᾶλλον, τί ποτ' ἂν ἔχοι ὄφελος τὰ μεταφυσικά ;

Ἔστι δὲ ὁ ἄνθρωπος ζῶν διανοητικόν.

Ἀλλὰ μὴν ἔγωγε, βουλόμενος περὶ τίνος φροντίζειν, οὐδὲν ἐνδεής εἰμι τῆς ἀπὸ τοῦ τε Καντίου καὶ τοῦ Ἡγῆλιου βοήθειας.

So you can dance without the dancing-master, but you will dance better with him.

Have you read Aristotle's *Metaphysics*?

Yes; a little: but it is a very tough book.

Is it true that Aristotle was an atheist?

Quite the contrary; in his doctrine of the four causes he excludes the possibility of atheism.

What are the four causes?

Well, let us take the example of a sculptor: the first cause is the mind of the sculptor, and his determination to make a statue. This Aristotle calls the beginning of motion. The second cause is in the purpose for which the work is made, as to be placed in some public street. This he calls the cause *on account of which*. The third is the matter out of which anything is made, as the statue out of marble; and the fourth cause is the idea of the thing itself which the sculptor is going to make. This Aristotle called the *τι ἦν εἶναι*, which the medieval metaphysicians translated *quidditas*, what we

ᾠσαύτως δῆπου ἀνευ μὲν ὀρχηστοδιδασκάλου ὀρχησαιοτο ἂν τις, τεχνικώτερον δὲ χρώμενος αὐτῷ.

Ἀνέγνως τὴν τοῦ Ἀριστοτέλους πραγματείαν, τὴν περὶ τῶν μετὰ τὰ φυσικά;

Καὶ γὰρ ἐγευσάμην πως· ἔστι δὲ χαλεπωτέρα.

Οὐκοῦν ἀληθῆ λέγουσι, λέγοντες ἄθεον εἶναι τὸν Ἀριστοτέλην;

Ἐξ ἐναντίας· εἶγε δὴ ἐξηγούμενος περὶ τῶν αἰτιῶν τῶν τεττάρων ἀδύνατον ἀποφαίνεται μὴ οὐ<sup>1</sup> θεῖναι τὸ θεῖον.

Τὰς δὲ ποίας λέγεις αἰτίας;

Ἐπὶ ἀγαματοποιου<sup>2</sup> μάλιστα τις ἂν ἴδοι ταῦτα. Ἡ μὲν οὖν πρώτη αἰτία ὁ νοῦς ὑπάρχει ὁ τοῦ δημιουργοῦ, καὶ ἡ αὐτόθεν προαίρεσις τοῦ ποιεῖν ἀγαλμα, ἣν δὴ αἰτίαν προσαγορεύει ὁ Ἀριστοτέλης τὴν τῆς κινήσεως ἀρχήν. Ἐφεξῆς λέγει τὸν σκοπὸν οὐ τυχεῖν βούλεται ὁ δημιουργὸς, τελεσθέντος τοῦ ἔργου, οἷον τὸ ἰδρυνθῆναι τὸ ἔργον ἐν πλατεῖα τιᾷ ὅπου τοῖς ἀνθρώποις περιβλεπτον ἂν εἴη ταύτην δὴ τὴν αἰτίαν καλεῖ τὸ οὐ ἔνεκα. Ἡ δ' αὖ τρίτη αἰτία ἐστὶν ἡ ὕλη ἐξ ἧς πεποιήται τὸ ἔργον, ὥς ἐκ λίθου λευκοῦ τὸ ἀγαλμα. Τετάρτην δὲ δὴ τίθησιν αἰτίαν τὴν τοῦ πράγματος ἔννοιαν, ἥτοι εἶδος, οἷον ἡ θεοῦ τῶς ἡ στρατηγοῦ, ὃ βούλεται πλάττειν ὁ δημιουργός· ταύτην δὲ τῇ αἰτίᾳ προσέθηκεν ὁ φιλόσοφος τοῦτομα τὸ τὶ ἦν εἶναι, Ῥωμαῖστί *quidditas*, μεταφρασ-

<sup>1</sup> μὴ οὐ before infinitive, after certain words implying a negation.—J. 750; F. 293; C. 48, 4, c.

<sup>2</sup> ἐπὶ with gen. in the case of.—J. 633; C. 83, 10, a.



might call the *whatness* of the thing, or that which makes it what it is, as distinguished from other things.

All very fine ; but what has this to do with the theism of Aristotle ?

Who would have thought that you would not see that the four causes are all contained in the one eternal and infinitely wise energy which we call God ?

Indeed ! so metaphysics is just another name for theology ?

Just so ; and every man who believes in the doctrine of causes must be a theologian, and must be a metaphysician.

What do you say to Logic ?

Logic dissects and lays bare the laws of thought, and is useful, like any other dissection.

But is it necessary for the discovery of truth ?

Not absolutely ; it is extremely useful however for the exposure of fallacies, besides being, like mathematics, a necessary and purely intellectual science.

I once imagined that nothing could ever have induced me to open a book on Logic ; but what

θὲν ὑπὸ τῶν κατὰ τὸν μεσαιῶνα προσκειμένων τῇ ἀπὸ τοῦ Ἀριστοτέλους σοφίᾳ· ἴσως δὲ καὶ οἱ καθ' ἡμᾶς λέγοιεν ἂν *the whatness of the thing*, δηλαδὴ τὸ τὸν τύπον ὀρίζον τοῦ εἶδους ἢ γε τῶν ἄλλων εἰδῶν διαφέρει.

Κομψὰ ταῦτα· τεκμήριον δὲ δὴ τί ἔχει τοῦ νομίζειν θεοὺς τὸν Σταγειρίτην ;

Τίς ἂν ᾤθῃ οὐχ ὁρᾶν σε τὰς αἰτίας ταύτας συμπάσας ἀναγκαῖον εἶναι ἀνάγειν εἰς μίαν πηγὴν, δηλαδὴ τὴν ἐνεργοῦσαν δύναμιν, τὴν αἰδιον καὶ ἀπέραντον καὶ πάνσοφον, ἣν καλεῖ ἕκαστος τὸν Θεόν ;

Εἶτα ταῦτα εἶναι τῇ θεολογίᾳ τὰ μεταφυσικά· οὕτως λέγεις ;

Οὕτως· καὶ μὴν καὶ ἀνάγκη ἅπαντας, ὅσοι τὰς τέσσαρας αἰτίας ἀποδέχονται, θεολόγους τε χρηματίζεω, καὶ μεταφυσικούς.

Περὶ δὲ τῆς Λογικῆς τίνα δὴ ἔχεις γνώμην ;

Ἀνατέμνει μὲν οὖν ἡ Λογικὴ καὶ ἀπογυμνοῖ τὰ περὶ τὰ διανοήματα, ὅφελος δὲ ἔχει οἷον ἄλλη ὁποιαδήποτε ἀνατομή ;

Ἐκεῖνο μέντοι ἐρωτῶ· μὴν ἀναγκαῖα ἐστὶν αὕτη ἡ τέχνη πρὸς τὸ ἐξευρεῖν τὰ ἀληθῆ ;

Οὐχ ὁπλῶς· ἀλλὰ μὴν εἰς τὸν τῶν παραλογισμῶν ἔλεγχον ῥοπὴν ἔχει μεγίστην· πρὸς δὲ τοῦτοις, καθάπερ τὰ μαθηματικά, διανοία χρῆται καθαρὰ μὴδὲν ἐνδεὲς οὐσα τῶν ἐκτὸς.

Ῥῆθην πάλαι ἐγὼ οὐδὲν οὐδέποτε ἰσχύσαι ἂν πείσαι με βίβλον ἀναγνῶναι περὶ τῆς λογικῆς· τὰ δὲ νῦν ὑπὸ σου λεχθέντα ὀλίγου

you say almost makes  
me change my mind.  
Change your mind by all  
means. The man who  
never changes his mind  
is either a god or a fool.

δεῖν διαπράττεται ὅπως μετα-  
γνώσομαι.  
Μετάγνωθι δὴ· ὁ γὰρ μηδὲν μη-  
δέποτε μεταγνοῦς ἦτοι μωρός  
έστω ἢ θεός.

ADDITIONAL WORDS AND PHRASES.

Actuality—ἐντελέχεια, -as, ἡ. Acquired—ἐπίκτητος. Con-  
ception—ὑπόληψις, εως, ἡ. Experience—ἐμπειρία, -as, ἡ.  
Element—στοιχεῖον, -ου, τό. External objects—τὰ ἐν τῇ  
αἰσθήσει. Effects or results—τὰ ἀποβαίνοντα. A final  
end—τέλος, -ους, τό. General principles—ἡ κοβόλου ἐπι-  
στήμη. The infinite—τὸ ἀπέραντον. Innate—ἐμφυτος. An  
idea—ἐννοια, as, ἡ. A Platonic idea—εἶδος, -ους, τό. Par-  
ticulars comprehended under a general—τὰ ὑποκείμενα.  
Means to an end—τὰ πρὸς τὸ τέλος. Potentiality—  
δύναμις. The sentiments and emotions—τὸ παθητικόν.  
Relation—τὸ πρὸς τί. Sensation—αἴσθησις, -εως, ἡ. The  
subject—τὸ ὑποκείμενον. The self-identical—τὸ αἰεὶ κατὰ  
ταὐτὸ ὄν. Absolute being—τὸ ὄντως ὄν. The accidental  
—τὸ συμβεβηκός. An affection of substance—πάθος,  
-ους, τό. The possible—τὸ ἐνδεχόμενον. A first prin-  
ciple—ἀρχή.

DIALOGUE SIXTEENTH.

MORAL PHILOSOPHY.

Η ΠΕΡΙ ΤΗΝ ΑΡΕΤΗΝ  
ΣΟΦΙΑ.

What book is that you  
are reading?  
Aristotle's Ethics.  
Oh, vile!  
What do you call vile?  
Aristotle.  
Why?  
Because he is a crabbed  
and thorny old fellow,

Τίνα ποτὲ βίβλον ἀναγινώ-  
σκεις;  
Τὰ τοῦ Ἀριστοτέλους ἠθικά.  
Ἀπέπτυσα.  
Τί τοῦτο ἀπέπτυσας;  
Τὸν δὴ Ἀριστοτέλην.  
Τί παθών;  
Διότι χάλεπός τις ἐστὶν καὶ  
ἀκανθώδης, οὗ δὴ τὴν ὀμλίαν

with whom I will have nothing to do. I do not care to eat briers.

I grant he is not without thorns; but as he himself said of virtue, Though his roots are bitter his fruit is sweet.

I prefer the blooming garden of Plato, full of flowers and fragrance.

No person denies that Plato is magnificent; but Aristotle perhaps is a more solid architect and a more substantial writer. At least I for one should think it a disgrace that the Ethics of Aristotle were not read in the University.

Well, for certain hard heads—Aberdonians, and such like,—he may be better adapted than Plato, whom Cicero, not without reason, calls the god of the philosophers.

Sense is good for all, not for Aberdonians only. Aristotle is the perfection of sense.

A great virtue for common people!

A necessary virtue for all people, and an uncommon virtue sometimes with men of genius.

What is Aristotle's definition of Virtue?

Hear:—By the excellence

πάντως ἀπέγνωκα. Οὐχ ἡδέως ἂν ἐσιώμην τῶν βάτων.

Συγχωρῶ ταῦτα· ἀλλ' ὅμως, καθάπερ αὐτὸς ἔλεγε περὶ τῆς ἀρετῆς, πικρὰς μὲν ἔχει τὰς ρίζας, γλυκεῖς δὲ τοὺς καρπούς.

Αἰρετώτερος ἔμοιγε ὁ τοῦ Πλάτωνος κήπος ὁ θαλερὸς, ἀνθέων ὑπέρπλεως καὶ ὁσμῆς.

Οὐδέεις ἂν ἐξαρνοῖτο μὴ οὐκ εἶναι μεγαλοπρεπὴ τὸν Πλάτωνα· ὁ μέντοι Ἀριστοτέλης ἀρχιτέκτων πού ἐστι μᾶλλον εὐπαγῆς, καὶ συγγραφεὺς γονιμώτερος. Ἐπονείδιστον ἔγωγε ἂν ἡγοίμην μὴ οὐκ ἀναγινώσκεισθαι τὰ ἠθικά ἐν τῷ πανεπιστημίῳ.

Εἶεν· ἴσως γε δὴ σκληροκεφάλοις τισὶ—τοῖς Ἀβερδωνιάθεν καὶ ὅσοι τοιοῦτοι—ἀρμόζοι ἂν μᾶλλον ὁ Σταγειρίτης ἢ ὁ Πλάτων, ὃν δὴ ὁ Κικέρων θεὸν τινα ἐν τοῖς φιλοσόφοις δικαίως προσαγορεύει.

Ἀλλὰ μὴν τό γε νοῦν ἔχειν πᾶσιν ὠφέλιμόν, οὐ τοῖς ἐξ Ἀβερδωνίας μόνοις· τῶν δὲ δὴ λίαν νοῦν ἐχόντων ἀναμφισβητήτως κορυφαῖος τυγχάνει ὢν ὁ Ἀριστοτέλης.

Τοῦτο τὸ νουνεχὲς, ὅπερ ἡμῶν οἱ πολλοί, καλὴ δῆπουθεν ἀρετὴ ἐστὶν τοῖς τυχοῦσι τῶν ἀνθρώπων.

Ἀναγκαῖα δὴ ἀρετὴ τοῖς τε ἄλλοις, καὶ δὴ καὶ τοῖς ἐπὶ τῇ εὐφυνίᾳ σεμννομένοις.

Ὅρον δὲ δὴ τίνα τίθῃσιν ὁ Ἀριστοτέλης τῆς ἀρετῆς;

Ἄκουε· Ἀρετὴν λέγομεν ἀνθρω-

or virtue of man we mean that which belongs to the soul, and not to the body, and happiness we say consists in the energizing of the soul.

That sounds very grand.

Very true also, if you will consider.

Can you prove that he is right in saying that Virtue lies in the mean between two extremes?

That is easy; name any virtue, and I will give you the two extremes between which it lies.

Well, take generosity.

The excess is prodigality or thriftlessness, the defect stinginess or niggardliness.

What say you to truth?

Can a person be too truthful?

O yes! in many ways; a person may fling pearls before swine, and get himself hanged by a rope of his own making. Children should not play with knives; and truth to fools is a thorn which runs up into their flesh and makes them bleed.

Who speaks too little truth?

The very prudent and over cautious person, who is always afraid of giving offence, and who habitually betrays wisdom, that he may purchase favour from fools.

πίνην οὐ τὴν τοῦ σώματος, ἀλλὰ τὴν τῆς ψυχῆς· εὐδαιμονίαν δὲ ψυχῆς ἐνέργειαν λέγομεν.

Σεμνὸν δῆπου ἔχει ταῦτα.

Καὶ ἀληθές γε ὑπερφυῶς, εἰ βούλει σκοπεῖν.

\* Ἐχοῖς ἂν ἀποφαίνειν ὁρθῶς λέγειν τὸν φιλόσοφον λέγοντα μέσσην κείσθαι τῶν ἐκατέρωθεν ἄκρων τὴν ἀρετὴν;

\* Ῥάδιον τοῦτό γε· σοὶ γὰρ λέξαντι ὅποιανδῆποτε ἀρετὴν ἐγὼ παραυτίκα δηλώσω τὰ δύο ἄκρα ὧν κεῖται ἐν τῷ μέσῳ.

Φέρε νυν, καὶ πείραν λαβὲ τῆς ἐλευθεριότητος.

Ταύτης γοῦν τῆς ἀρετῆς ἡ μὲν ὑπερβολή ἐστὶν ἀσωτία, ἡ δὲ ἑλλειψις ἀνελευθερία, ἡ γλίσχρότης.

Περὶ δὲ τῆς ἀληθείας τί ἔχεις λέγειν; μὴν ἐστ' ὅπως ἀμάρτοι ἂν τις ὑπερβάλλων τῷ ἀληθεύειν;

Πολλαχῶς γὰρ· τάχα γὰρ ἂν ὁ προέμενος μαργαρίτας τοῖς ὑσὶν ἀπάγχοιτο φ' αὐτὸς παρεσκεύασε σπάρταν. Οὐ γὰρ προσήκει τοῖς παιδαρίοις παίζειν ταῖς μαχαίραις· καὶ ὡσαύτως, τοῖς νοῦν μὴ ἔχουσιν ἡ ἀλήθεια εἰς τὴν σάρκα ἀναδραμοῦσα ἔλκει αἷμα.

Ποῖός τις ἐστὶν ὁ ἥττον τοῦ δέοντος ἀληθεύων;

\* Ὁ ἄγαν φρόνιμος καὶ σφόδρα εὐλαβής, ὅσπερ δέδωκε μὴ, λέγων τι ἐμβριθέστερον, τυγχάνη προσκόπτων τοῖς ἀκούουσιν, ὥστε προδοῦναι ἐκάστοτε τὴν σοφίαν, θηρῶν δῆπου τὴν χάριν τὴν τῶν μαραινόντων.

I see you have always an answer ready. What is Aristotle's favourite virtue?

Greatness of soul.

I have heard it said that he praises men for pride and arrogance.

This is not true; nevertheless I cannot deny that there is perhaps a touch too much of stoical *αὐτάρκεια* in his great-souled man.

I once heard a preacher maintain in the pulpit that the ancients knew nothing about humility.

The preacher was wrong; pride or overweening self-estimate is constantly spoken against by the wise Greeks as a great sin, and the mother of many sins; the opposite virtue which they approved being of course humility or moderate self-estimate.

I wonder how preachers can say these things in the pulpit if they are not true!

They display great folly in not studying moral philosophy.

But they do attend the moral philosophy class.

True; but they do not thoroughly meditate on

Ἡ που ραδίως ἐκάστοτε ἀποκρίνεται, ὡς εἶταίρε. Ποίαν μάλιστα τῶν ἀρετῶν ἐπαινεῖ ὁ Ἀριστοτέλης;

Τὴν μεγαλοψυχίαν.

Ἀκήκοα λέγοντας ὡς ἐπαινεῖ τοὺς ἀνθρώπους ἐπὶ τῇ τῇ υπερηφανίᾳ καὶ τῷ τύφῳ.

Ψευδῇ ταῦτα· οὐ μὴν οὐδ' ἀρνοίμην ἂν μὴ οὐ κεχρωματίσθαι τὸν μεγαλόψυχον αὐτοῦ τῇ τῶν Στοικῶν αὐτάρκειᾳ ὑπὲρ τὸ δέον.

Ἦκουσά ποτε εὐαγγελιστοῦ δισχυρίζομένου ἐπὶ τοῦ βήματος τοὺς πάλαι Ἑλλήνας πάννυ ἀγέυστους εἶναι τῆς ταπεινοφροσύνης.

Ἡμαρτε ταῦτα λέγων ὁ εὐαγγελιστής· ψέγουσι γάρ δι' τὴν μὲν ὕβριν οἱ σοφοὶ τῶν Ἑλλήνων καὶ τὸν τύφον ὡς δεινὴν τινα πονηρίαν, καὶ δι' καὶ πολλῶν μητέρων ἁμαρτιῶν· τὴν δὲ ταπεινοφροσύνην ἥτοι τὴν μετριότητα εἰκότως ἐπαινοῦσιν ὡς τὴν ἀντίστροφον οὖσαν ἀρετὴν.

Θαυμάζω εἰ τὰ τοιαῦτα λέγουσιν οἱ εὐαγγελισταί, μὴ ἀληθῆ ὄντα.

Πολλὴ ἀνοία ἐστὶν μὴ οὐ σπουδάζειν αὐτοὺς περὶ τὰ ἠθικά.

Καίτοι ἅπαντές γε φοιτῶσιν εἰς τὸν καθηγητὴν τὸν παραδίδοντα τὰ ἠθικά.

Οὐ μέντοι ἔγκεινται γὰρ ταῖς εὐδοκίμοις βίβλοις τῶν πάλαι

1 εἰ for ὅτι after θαυμάζω and similar verbs.—J. 804. 9; C. 48. 2.

the great books of the ancient moralists, at least in Scotland.

I cannot but say you are right, at least up to a certain point, but they know much more than they usually get credit for.

True; they cannot afford to publish books, and they cannot hope for promotion from a knowledge of Greek philosophy.

You hit the nail on the head; if we had only bishops!

Hush! I am a good Presbyterian.

So am I; but you wish impossibilities. We shall never have bishops in this part of the world.

Then I say that we shall never have Greek philosophy wedded to Christian wisdom, as we find it in the great English divines.

Perhaps we may stumble on some substitute for bishops.

What might that be?

It is a long story; at present I am not at leisure. To-morrow, if you please, we will discuss the subject. Meanwhile, adieu!

περὶ τὰ ἠθικά φιλοσοφούντων, κατὰ γε τὴν Καληδονίαν.

Οὐκ ἔσθ' ὅπως οὐ φημί ὡς λέγεις τὰ ἀληθῆ, μέχρι γέ τινος· πλὴν πλείω γε ἴσασιν οἱ εὐαγγελίσται ἢ οἱ πολλοὶ τῶν ἀνθρώπων πιστεύουσιν.

Οὐ γὰρ παρῑκίει αὐτοῖς, οἷα δὴ χρημάτων σπανίζουσιν, ἐκδοῦναι συγγράμματα· οὐ μὴν οὐδ' ἂν ἐλπίς ὑπολάβει αὐτοῖς οὐδεμία προβιβασθῆναι ἐν τοῖς περὶ τὸν βίον, διὰ τὸ ἐμπεῖρους γενέσθαι τῆς τῶν Ἑλλήνων σοφίας.

Ναὶ σύγε, ταῦτα λέγων δεξιότης ἔτυχες τοῦ πράγματος ἀκμῆς· εἰ γὰρ πως συμβαίῃ ἡμῖν ἐν τῇ ἐκκλησίᾳ τυχεῖν ἐπισκόπων.

Εὐφῆμει, ὦ παῖ· φρονῶ γὰρ ἐγὼ τὰ τῶν Πρεσβυτεριῶν.

Καὶ ἐγὼ ταυτά· ἀλλὰ σύγε τυγχάνεις εὐχόμενος τὰ ἀδύνατα. Οὐ μὴ γένωνται οἱ ἐπίσκοποι, ἐν τοῖς ἐνθάδε γε τόποις.

Καὶ ἀκόλουθα τούτοις ῥητῶς ἀποφαίνομαι ὡς οὐ μέτεσται ποτε ἡμῖν γε τῆς τῶν Ἑλλήνων σοφίας μέρος, τῇ τῶν Χριστιανῶν γνώσει κεκράμενης, καθ' ὃν γε τρόπον ἐπὶ τῶν εὐδοκίμων τῆς Ἀγγλίας θεολόγων εὐρίσκεται.

Εἰκὸς περιπεσεῖσθαι ἡμᾶς εὐρηματί τινι τῶν ἐπισκόπων δύναμιν ἔχοντι, χωρὶς τοῦ ὀνόματος.

Τοῦτο δὲ δὴ τί ποτ' ἐν εἴῃ;

Μακρὸς ὁ λόγος· ἐν τῷ δὲ παρόντι οὐ σχολάζω. Ἀβριον, εἰ σοι βουλομένῳ ἐστί, καὶρὸς ἂν εἴη ταῦτα διεξελεῖν. Τὰ νῦν ἔρρωσο.

## ADDITIONAL WORDS AND PHRASES.

Approbation, excessive love of—δοξοκοπία, -ας, ἡ. Abandoned—ἐξώλης. Affected—πεπλασμένος. To give one's self airs—σεμνύνομαι, θρύπτομαι ἐπὶ τινι. A bore—ἐπαχθής καὶ φορτικός. To be arrogant—φρονηματίζομαι. A bully—θρασυδείλος. Conceited—τετυφωμένος. Choleric—ἀκρόχολος. Conscience—συνείδησις, -εως, ἡ. Character, natural—φύσις, -εως, ἡ. Character, acquired—ἥθος, -ους, τό. Crotchety and obstinate—ἰδιογνώμων. Curmudgeon—κίμβιξ, -ικος, ὁ. Determined and firm—ἰσχυρογνώμων. To be elated—ἐπαίρομαι ἐπὶ τινι. A direct blunt fellow—αὐθέκαστος, -ου, ὁ. Facetious—εὐτράπελος. Forbearance—ἀνεξικακία, -ας, ἡ. Free-spoken—παρρησιαστής, -ου, ὁ. Gentlemanly—ἐλευθέριος. A humorous dissembler—εἴρων, -ωνος, ὁ. Grave and pompous—σεμνοπρόσωπος. To be moderate—μετριάζω. A niggard—κυμνοπρίστης, -ου, ὁ. Peevish—χαλεπός. To be proud of—μέγα φρονῶ ἐπὶ τινι. Pedantic—μικρολόγος. Plucky, mettlesome—θυμοειδής. Practical matters—τὰ πρακτά. Perfect and complete—τετράγωνος ἀνεψόγου. Purpose—προαίρεσις, -εως, ἡ. Profligate extravagance—ἀσωτία, -ας, ἡ. Scurrility—βωμολοχία, -ας, ἡ. Selfish—φιλαντος. To be in any state of mind or body—διάκειμαι, or ἔχω *with an adverb expressing condition*. Silly conduct—ἀβελτερία, -ας, ἡ. To sober down a person—σωφρονίζω. Viciousness—μοχθηρία, -ας, ἡ. Vulgar display—βαναυσία, -ας, ἡ.

## DIALOGUE SEVENTEENTH.

ON LAW AND LAWYERS.

ΟΙ ΝΟΜΟΙ ΚΑΙ ΟΙ ΝΟΜΙΚΟΙ.

This is a magnificent hall. It is the old Parliament House, where the great council of the nation assembled, when Scotland was a separate kingdom.

Μεγαλοπρεπὴς δὴ ἡ αὐλὴ αὕτη. Ἔστι γὰρ τὸ παλαιὸν βουλευτήριον, εἰς ὃ ἡ μεγάλη σύνοδος τοῦ ἔθνους συνελέγετο, καθ' ὃν χρόνον ἡ Καληδονία, οὕτω ἐνωθεῖσα τῇ Ἀγγλίᾳ, κύριος εἶχε τὰς ἀρχάς.

And what use is made of it now?

Τὰ νῦν δὲ εἰς τί χρησὶμὴ ἐστίν;

It is the place where the lawyers congregate, and walk about waiting to plead their cases. To-morrow, if you come here, you will see the throng of these learned gentlemen with their gowns and wigs.

Where do the judges sit?

In side-rooms. You may see them to-morrow. To-day is a holiday.

What picture is that on the great window?

That is a painting recently executed, representing James the Fifth, King of Scotland, inaugurating the College of Justice.

Who was the artist?

Kaulbach.

A German?

Yes; the Germans are the greatest artists in Europe, at least on the great scale, and in the historical style.

They are a wonderful people, and whether with the pen, the pencil, or the sword, they seem to give the law to Europe.

No doubt the advocates had recourse to Germany from the consideration<sup>1</sup> that the Germans were likely to do the work better than any native.

I am afraid we are behind in the arts, though cer-

Ἐνθάδε οἱ συνήγοροι συναγερθέντες περιπατοῦσι, περιμένοντες ἕως ἂν εἰσκληθέντες δικολογῶσι παρὰ τοῖς δικασταῖς. Αὔριον, εἰ βούλει παρεῖναι, δρῶνς ἂν τούτους τοὺς τεχνικοὺς ἀνδρας αὐτοῖς τοῖς σύμμασι καὶ φενάκαις.

Τῶν δὲ δικαστῶν ποῦ εἰσιν οἱ θρόνοι;

Ἐν παρκοδομήμασί τισιν, οὐδὲ πάρεστιν αὔριον ἰδεῖν σήμερον γὰρ ἀπραξία χρώνται.

Τίς ποτε ἡ γραφή, ἡ εἰς τὴν μεγάλην θυρίδα ἐγκεκρωσμένη; Αὕτη ἡ γραφή νεωστὶ ἐξωγραφημένη ἔχει Ἰάκωβον τὸν πέμπτον τῆς Καληδονίας βασιλέα καθιερούντα τὸ σύστημα τῶν νομικῶν.

Τίς ἦν ὁ ζωγράφος;

Ὁ Καυλβάχιος.

Ἄρ' οὖν Γερμανός;

Γερμανός· τῇ γὰρ δὴ καλλιτεχνία διαφέρουσιν οἱ Γερμανοὶ πάντων τῶν ἐν Εὐρώπῃ, ὅσον πέρ γε πρὸς τὸ μέγεθος καὶ τὸ σεμνὸν τῶν ἱστορικῶν ἔργων.

Ἀξιοθαύμαστον δῆπου ἔθνος οἱ Γερμανοὶ, εἴτε τῷ καλᾷ, εἴτε τῇ γραφίδι, εἴτε δ' αὖ τῷ ξίφει πρωτεύοντες ἐν τοῖς Εὐρωπαϊοῖς.

Ἀναμφισβητήτως οἱ συνήγοροι ἐτράπησαν πρὸς τὴν Γερμανίαν, ὥς τῶν ἐκεῖ μεγαλοτέχνων ἀνδρῶν τὸ ἔργον εἰκότως τεχνικώτερον ἐργασομένων ὅπου οὐδέποτε τῶν ἐπιχωρίων ζωγράφων.

Τοῦτο φοβοῦμαι, μὴ τῇ καλλιτεχνία τῶν ἄλλων λειπομέθεαι ἐθνῶν.

<sup>1</sup> This often expressed by ὥς with gen. absolute.—Jelf, 701; C. 64.



tainly we have good cause to plume ourselves upon our landscape-painters. But tell me, have you passed advocate?

No; I pass my first examination to-morrow.

On what are you examined? Oh! quite a simple affair: the Institutes of Justinian.

What have you, a Scot, to do with Roman law?

The advocates allow no one to join their body who is ignorant of Latin and Roman law, holding that the general principles of the science are best stated in the Pandects; besides, as a matter of fact, we actually do derive whole sections of our law from the Roman law, as for instance, the doctrine of obligations.

How came this about?

Ancient Rome bequeathed her language, her laws, and her policy, a wide-working legacy to modern Europe.

Don't you think Law a very crabbed and thorny science?

Not at all! Law is like a garden full of well-fla-

καίτοι δικαίως γε σεμνυνόμενοι ἐπὶ τοῖς τὴν χώραν ζωγραφοῦσι, καὶ τὰ ὄρη, ἔτι δὲ καὶ τὰς τοῦ τε οὐρανοῦ καὶ τῶν νεφελῶν ποικιλίας, καὶ τὰς τοῦ φωτὸς ἐμμελεῖς μεταβολάς. Ἀτὰρ εἰπέ μοι, ἥ που ἐγκαταλείγεις ἤδη τυγχάνεις τῷ τῶν συνηγῶρων συστήματι;

Οὐκ ἔγωγε· πλὴν αὖριόν γε μέλλουσι δοκιμασίᾳ δοκιμάζειν με τῇ πρώτῃ.

Ποιά τις ἡ δοκιμασία;

Εὐμαρὲς πάννυ τὸ πρᾶγμα, ἡ εἰσαγωγή ἡ εἰς τὴν τῶν νόμων ἐπιστήμην, ἡ τὰ Ἰνστιτούτα καλούμενα.

Τί ποτε μέτεστί σοι, Καληδονίῳ γε ἀνδρὶ, τῆς τῶν Ῥωμαίων νομικῆς;

Ἀπαγορεύουσι γὰρ δὴ οἱ συνηγοροὶ μὴ ἐγγραφῆναι τῷ συστήματι τοὺς μὴ ἐμπείρους τῆς τε Ῥωμαϊκῆς γλώττης καὶ τῆς τῶν Ῥωμαίων περὶ τοὺς νόμους ἐπιστήμης, ὥς δὴ τῶν καθόλου περὶ τοὺς νόμους διασεσφηνισμένων σαφέστατα ἐν τοῖς Πανδέκταις· καὶ μὴν καὶ, τῶν γε ἡμῖν νομίμων δλόκληρα κεφάλαια ἀνάγομεν εἰς τοὺς Ῥωμαίους, οἷον σύμπαν τὸ σύνταγμα τῶν περὶ ἐνοχῶν.

Ταῦτα δὲ πῶς συνέβη;

Ἡ Ῥώμη ἡ παλαιὰ διέθετο τὴν τε γλῶτταν αὐτῆς καὶ τὴν πολιτικὴν σοφίαν καὶ τοὺς νόμους, εὐρυσθενὴ κληρονομίαν τῇ νῦν Εὐρώπῃ.

Οὐκ οὐν χαλεπὴν τινα καὶ ἀκανθώδη ἡγεί τὴν περὶ τοὺς νόμους ἐπιστήμην;

Οὐδὲν ὅμοια γὰρ δὴ ἐστὶν ἡ νομικὴ κήπη, εὐχέλων μεστῇ

voured and salubrious fruits, but fenced round with a hedge of thorns, these thorns being the forms of process, and a certain cumbrous phraseology lumbering on through centuries.

And that does not annoy you?

It would annoy me if I did not know that time makes all these asperities smooth. A workman who works diligently every day cannot help knowing the names of his tools, be they ever so barbarous.

You take a comfortable view of what appears to me a very disagreeable business. I once thought of being a lawyer myself, but gave it up from the feeling that I should be smothered in the terrible lumber-room of the endless pedantries which compose the art of pleading.

You should have gone to a writer's (attorney's) office to learn the details of the forms of process by practice.

So I did; but I was constantly brought to a stand by their arbitrary

καὶ ὑγιεινῶν καρπῶν, περιφραγμένῳ μέντοι φραγμῷ ἀκανθῶν. Φραγμὸν δὲ λέγω ἐκ θυεῖν συγκείμενον νόσων, πρῶτον μὲν ἐκ τοῦ ὡς δεῖ μεταχειρίζεσθαι τὴν δικαιολογίαν παρὰ τοῖς δικασταῖς, ἔπειτα δὲ ἐξ ὀγκώδους τινὸς ἑρμηνείας, ἑλκουσῆς τὸ βάρος φορτικῶς διὰ τῶν ἐκτονταετηρίδων.

Οὐκ οὖν κόπτεται σε τὰ ταῦτα;

Κόπον δὴ ποῦ μοι ἂν παρέχοι, μὴ εἰδότεν γε φιλεῖν τὸν χρόνον τὰ τραχέα λαινεῖν, ἔπειτα ἀδύνατα<sup>1</sup> δημιουργόν, καθημερινῇ ἀσκήσει ἐντριβῇ, μὴ οὐκ εἰδέναι<sup>2</sup> τὰ ὀνόματα ὧν μεταχειρίζεται ὀργάνων, καὶ μάλιστα βεβαρβαρωμένα.

Νῆ τὸν κύνα, μάλα εὐκόλως ἔχειν δοκεῖς ἐν πράγματι, ὅπερ ἔμοιγε ἐκάστοτε ἀηδὲς φαίνεται, ἐν τοῖς μάλιστα. Καὶ γὰρ αὐτὸς πάλαι ἐν νῶ εἶχον γενέσθαι συνήγορος· ἀπέειρα δὲ, ὡς δεινὴν πάνυ οὖσαν<sup>3</sup> καὶ πνιγρὰν τὴν γρυτοδόκην τῆς ἀπεράντου μικρολογίας τῶν τὴν δικανικὴν ἐπαϊόντων τέχνην.

Οὕτως δὲ ἔχρην παρὰ δικανικῶ τινὶ ἐμπειρίᾳ ἐκμαθεῖν τὰ καθ' ἕκαστα τῶν περὶ τὰς δικαιολογίας τεχνημάτων.

Καὶ μὴν παρὰ συνδίκῳ ἐπραγματευόμην—οὐ μὴν ἄλλ' εἰς ἀπορίας ἐκάστοτε ἐνέβαλε μέ οὐ

<sup>1</sup> Plural for singular. — C. 65. 6.

<sup>2</sup> μὴ οὐ, before infin., after certain words expressing a negative, *supra*, p. 63.

<sup>3</sup> The accus. with part. exactly as the gen., note, p. 71, above.

formalities paraded with such empty gravity.

Oh, you are too much of a philosopher! you must have a reason for everything. But what are your present studies?

I am a medical man.

Ha! Ha! and you work in that filthy dissecting-room, keeping company with death and putridity. Allow me to prefer the forms of process, with the quirks and quibbles, the subtleties and the subterfuges, and the nice shavings of the experts in the art of pleading.

Well, it is a strange thing; the entrance to almost all studies is disagreeable. *Aller Anfang ist schwer*, as the Germans say.

Exactly so; I hope you will see me on the bench some day soon, having triumphantly overleaped all that terrible fence of prickles. Meanwhile Justinian waits for me. I have an appointment with my grinder, what they call a coach in Cambridge.

Just so. Good-bye. I go to dissect the body of a murderer who was hanged last week for poisoning his wife.

τὰ πράγματα, ἀλλὰ τὰ περὶ τὰ πράγματα, ἀφοσιώσεως ἕνεκα, σεμνῶς τετραγωδιμένα.

Ἐν τούτοις οὐκ ἐν χώρᾳ τὸ ἄγαν φιλοσοφεῖν· καὶ γὰρ οὐχ ἅπαντα ὁμοίως ἐνδέχεται κατὰ τὸν λόγον ἐξακριβοῦν. Ἀτὰρ, τὰ νῦν, τί μελετᾷς;

Ἐπαγγέλλομαι τὰ ἱατρικά.

Βαβαί· οὐκοῦν ἐργάζει ἐν αὐχμηρῷ ἐκείνῳ καὶ πιναρῷ ἐργαστηρίῳ, ὅπου ἀνατέμνουσι τὰ σώματα τὰ νεκρά, ὁμῶν τῷ τε θανάτῳ καὶ τῇ σπηεδόνι.

Ἔμοιγε συγγνώμη εἴη παρὰ σοῦ προκρίνουντι τὰ τε περὶ τὰς δίκας τεχνήματα, καὶ τὰς συμπάσας λεπτολογίας καὶ λυγισμοὺς καὶ στροφὰς καὶ λόγων ἀκρίβων σκινδαλάμους τῶν ἐντέχνως δικαιολογουμένων. Θαυμάσιον γοῦν τοῦτο· πάντων τῶν ἐπιτηδευμάτων ἡ εἴσοδος χαλεπή—*aller Anfang ist schwer*—τὸ τῶν Γερμανῶν.

Ἀληθέστατα λέγεις· ἔμεγε ἔλπιζω ὥς ὅψει ποτὲ ἐν μέσῃ τῇ συνεδρίᾳ τῶν δικαστῶν, πηδήματι ὑπερπηδήσαντα νικηφόρῳ ἐκείνῳ τὸν φραγμὸν τὸν ἀκανθώδη. Ἐν τοσούτῳ δὲ μένει με ἐλθεῖν ὁ Ἰουστινιανός· καὶ γὰρ ὑπεσχόμεν συγγενέσθαι εἰς λόγους τῷ παιδοτριβῇ μου, ὃν δὴ οἱ μὲν ἐπιχώριοι ἀκοητὴν καλοῦσιν, οἱ δὲ ἐν Κανταβριγίᾳ ἄμαξαν.

Εὐλόγα ταῦτα· ἔρρωσο· Ἐγὼ δὲ ἀπέρχομαι, ἀνατεμὼν τὸ σῶμα αὐτόχειρός τινος, ὃ βρόχος περιετέθη τῇ παρελθούσῃ ἐβδομάδι, διὰ τὸ φαρμάκῳ διαφθεῖραι τὴν γυναῖκα.

A pleasant occupation! Κομψὸν τὸ ἐπιτήδευμα· χαῖρε.  
Farewell!

ADDITIONAL WORDS AND PHRASES.

Bring a case into court—εἰσάγειν δίκην. Burglary—τοιχωρυχία, -ας, ἡ. The bar—αἱ κιγκλίδες. A bond—συμβόλαιον, -ου, τό. Caution-money—πρυτανεῖα, -ων, τά. Charge or accusation.—ἔγκλημα, -ατος, τό. Consuetudinary law—τὰ νομιζόμενα. To be convicted of—ἀλῶναι τινος. Defendant—ὁ φεύγων. Demurrer—παραγραφή, -ῆς, ἡ. Divorce—ἀπόπεμψις, -εως, ἡ. Detect—φωράω. Equity—τὸ ἐπιεικές. Embezzlement—σφετερισμός, -οῦ, ὁ. A fine—ἐπιτίμιον, -ου, τό. Flogging—μαστίγωσις, -εως, ἡ. Hanging—τὸ κρεμάσαι. Indictment—γραφή, -ῆς, ἡ. Make appearance in Court—ἀπαντῶ πρὸς δίκην. The Commissioner of Police—ἀστυνόμος, -ου, ὁ. The pursuer—ὁ διώκων. Preliminary pleadings to settle the issue—ἀνάκρισις, -εως, ἡ. Pillory—κύφων, -ωνος, ὁ. Prescription—προθεσμία, -ας, ἡ. Pay a penalty—δίκην δίδωμι. Resurrectionist—τυμβωρύχος, -ου, ὁ. Refer a matter to a judge—ἐπανάγω. To sanction—κῦρῶ. Usufruct—ἐπικαρπία, -ας, ἡ. Underlie the law—ὑπέχω δίκην. Witnesses, to produce—μάρτυρας παρέχομαι.

DIALOGUE EIGHTEENTH.

POLITICS AND FORMS OF  
GOVERNMENT.

ΤΑ ΠΟΛΙΤΙΚΑ ΚΑΙ ΑΙ  
ΠΟΛΙΤΕΙΑΙ.

Well, I must say, it is a difficult matter to govern human beings!

What makes you moralise in this fashion?

I am just returned from a public meeting; and there there arose such a wretched yelling, scream-

\*Εργον, ὡς ἀληθῶς, τοῦτό γε, διαχειρίζειν τὰ τῶν ἀνθρώπων πράγματα.

Τί παθὼν τὰ τοιαῦτα σεμνολογεῖς;

\*Ἦκω ἤδη ἀπὸ συλλόγου δημοτικοῦ· ὅπου δὴ ἐγένετο βοή καὶ κραυγὴ καὶ ὀγκηθμὸς περὶ φαύλης τινὸς δασμολογίας ἐπιχω-

ing, and braying about some paltry piece of local taxation, that I wished myself in Bedlam twenty times before the meeting was dismissed. Verily I was ashamed of my species.

I have often been in the same case ; but can you tell me how it comes to pass that reasonable beings are often so unreasonable?

No ! but I know that tigers are sometimes more pliable than men.

I will tell you ; the reason is that man, a complex animal, is driven by many hostile tendencies, besides being liable to be lifted up and overboil with all sorts of heaven-scaling aspirations, and spurred on by unbridled passions, in consequence of which weighty matters are often handled in the manner of a scramble, and everything is pushed to an extreme. If we could be prevailed on to take a more modest measure of ourselves, we should be more easily governed.

What form of government do you think best?

Like Aristotle, I wisely refuse to answer that question in the abstract. A monarchy suits a submissive and passive people ; but an energetic

ρίας, εἰς τοσούτων ὥστε ηὔξιν-  
μην εἰκοσάκις εἰς τὸ τῶν  
φρενοβλαβῶν νοσοκομείων με-  
τασταθῆναι, πρὶν διαλυθῆναι  
τὸν σύλλογον. Ἡ μὴν ἡσχύν-  
θην ἔγωγε το γένος το ἀνθρώ-  
πινον.

Ταῦτὰ ἔπαθον καὶ αὐτὸς οὐχ  
ἀπαξ· τὰδε δὲ ἔχεις εἰπεῖν ὁπό-  
θεν ζῶα λογικὰ οὕτως ἐνίοτε  
πολιτεύονται ἀλόγως ;

Οὐκ ἔγωγε· οἶδα δὲ τὸ τίγρεων  
γένος ἔστιν ὅτε μᾶλλον ἢ  
εὐχείρωτον.

Λέξω ἐγὼ· φέρεται ὁ ἄνθρωπος  
— ἅτε δὴ ποικίλον θρέμμα καὶ  
περίπλοκον—πολλαῖς καὶ ἐναν-  
τίαις ὁρμαῖς· καὶ δὴ καὶ πέφυκε  
μετεωρίζεσθαι καὶ ἐπιζεῖν παν-  
τοίοις φιλοτιμίαις οὐρανομή-  
κεσι, καὶ πάθεσι μυωπίζεσθαι  
ἀγαλινώτοις, ὥστε τὰ ἐμβριθῆ  
φυρδὴν πρᾶττειν, καὶ ἔλκειν  
ἅπαντα εἰς ὑπερβολήν. Εἰ  
δυνατόν γε εἶη πείσαι τοὺς ἄν-  
θρώπους μέτρον ἑαυτοῖς προ-  
τιθέναι μετριώτερον, μᾶλλον ἢ  
εἶη εὐμαρες τὸ εὐνομίαν ὑπο-  
μένειν.

Τίνα δὲ δὴ πολιτείας σύνταξιν  
νομίζεις ἀρίστην ;

Κατὰ τὸν Ἀριστοτέλην σοφός  
εἶμι ἀρνούμενος μὴ πρὸς τὰ  
τοιαῦτα ἀποκρίνεσθαι ἀπλῶς.  
Προσῆκει μὲν ἡ μοναρχία ἔθνει  
χειροῦσθαι καὶ ἡσύχῳ δραστή-  
ριον δὲ ἔθνος καὶ θύμῳδες δη-

and high-spirited people demands democracy.

Then you are a democrat, and you would hand us over to America to be educated!

Not at all. The democratic element is quite strong enough in Great Britain already, without borrowing from abroad.

Then you do not advocate a pure democracy.

Of course not. I have nothing to say in favour of any unmixed form of government. All unmixed polities are meagre and monotonous compared with the variety and wealth of mixed constitutions.

I believe Aristotle, Cicero, Polybius, and all the wisest ancients were in favour of the happy tempering which arises out of the mixture of contraries.

Yes; and the greatest modern writers to boot.

I admire an energetic democracy as I do a mettlesome steed at full gallop; but the horse requires a rein, and democratic vigour without the aristocratic check is apt to run into excess.

μοκρατικῶς μᾶλλον οἰκεῖσθαι ἀξιοί.

Οὐκοῦν δημοκρατικός εἶ, καὶ βούλοιο ἂν παραδοῦναι ἡμᾶς παιδεύειν<sup>1</sup> τοῖς Ἀμερικανοῖς.

Οὐ δῆτα· ἱκανῶς ἤδη ἐπιχωριάζει ἐν τῇ γε μεγάλῃ Βρεταννίᾳ τὸ δημοκρατικόν, ὥστε μηδὲν μηδαμῶς ἀναγκαῖον εἶναι ἐξωθεν προσλαβεῖν.

Οὐκοῦν ἐπαυεῖς ἀκράτον τὴν δημοκρατίαν.

Μὰ Δία οὐκ ἔγωγε· πῶς γάρ· ἀβοήθητος δὴ, ἐμοῦ γε ἕνεκα<sup>2</sup> ἔσται ἀκράτος ἐκάστη πολιτεία, κἂν εἰ καλλίστη ἔσιν. Αἱ γὰρ τοιοῦτότροποι σύμπᾶσαι ἰσχνόν τι ἔχουσι καὶ ψυχρόν, πρὸς γε τὴν ποικιλίαν καὶ τὴν ἀφθονίαν, τὴν ἐν τοῖς ἐμμελῶς κεκραμέναις πολιτείαις.

Ὁ γοῦν Ἀριστοτέλης, φασί, καὶ ὁ Κικέρων καὶ ὁ Πολύβιος καὶ τῶν πάλαι συγγραφέων ὅσοι σοφώτατοι ἐπῆνουν τὴν εὐκράσιαν, τὴν ἐκ τῆς τῶν ἐναντίων μίξεως.

Πάνυ μὲν οὖν· καὶ πρὸς γε οἱ εὐδοκιμώτατοι τῶν νῦν συγγραφέων.

Θαυμάζω ἐνεργητικὴν δημοκρατίαν, ὥσπερ καὶ ἵππον θύμῳδῃ δρόμῳ καλπάζοντα ἐντενεῖ· οὐ μὴν ἀλλὰ δεῖται ὁ μὲν ἵππος χαλινοῦ, ἡ δὲ δραστηριότης ἡ δημοκρατικὴ, μὴ ἔχουσα ἐποχὴν ἀριστοκρατικὴν, φιλεῖ φέρεσθαι εἰς τὸ ἄγαν.

<sup>1</sup> Verbs of *handing over*, *delivery*, etc., which are followed by the participle in *dus* in Latin, take in Greek the *Infin. act. or passive*.—F. 218; C. 81 c.

<sup>2</sup> *So far as I am concerned; for me*, p. 34, *supra*.

That is Aristotle's doctrine; but I am afraid our modern Liberals will not accept him as a teacher.

That is just the danger; the mass of the people, blown up by windy flat-terers, get possessed with the conceit that they require no check, and so they are apt to bubble over and to explode, like a crazy boiler from too much steam.

You do not fear anything of this kind, I hope, in reference to the British Constitution?

I am no prophet; but I should think Great Britain just as likely to make a great blunder in the slippery business of re-forming its constitution as any other country. The results of time have given us some very combustible materials, which it is not every man's business to deal with.

Well, not in my day at least! After us the deluge! a most comfortable maxim; and I for one hope to slip into my grave in peace, crowned with the mossy honours of old age, but scathed by no whiff of gusty resolution. But you are a young fellow, and when the next Reform Bill comes, some thirty years hence—

Ταῦτα δέ ἐστιν ἀκριβῶς ἡ διδάσκει ὁ Ἀριστοτέλης· φοβούμεαι δέ ἤ μὴ οἱ νῦν τὰ τοῦ δήμου φρονούντες οὐκ ἀποδεχονται τὴν αὐτοῦ σοφίαν.

Ἐν τούτῳ δὴ ὁ κίνδυνος· ὁ γοῦν πολὺς λέως, ὑπο τεθυμμένων πεφρονηματισθεῖς κολάκων, δαιμονῶν φιλεῖ τῷ δοξαρίῳ, ὡς μηδενὸς μηδαμῇ δεόμενος χαλινοῦ, ὥστε ἐπιζεῖν δὴ, καὶ παταγῆσαι διὰ τὴν λίαν ἀτμίδα, σαπροῦ δίκην λέβητος σιδηροδέτου, ἐν μηχανῇ ἀτμοκινήτῳ.

Ἡ που τοιοῦτον τι ἐλπίζεις ἀποβῆσθαι περὶ τῆς ἐνθάδε πολιτείας;

Οὐ μάντις ἔγωγε· τὴν δέ δὴ μεγάλην Βρεταννίαν πιστεύω μηδὲν ἥττον ἢ ἄλλο ὅτιοῦν ἔθνος οἷαν ἀμαρτεῖν ἐν τῷ σφαλερῷ ἔργῳ τοῦ διορθώσαι τὴν πολιτείαν. Οὐκ ὀλίγα γε τῶν καυσίμων πεπόρικεν ἡμῖν ὁ πολὺς χρόνος, ἀπερ οὐ παντός ἐστι διαχειρίζειν.

Εἰεν· οὐκ ἐμοῦ γε ζῶντος; Γένοιτο, ἡμῶν οἰχομένων, ὁ κατακλυσμός· καλὴ, νῆ Δία, ἡ γνώμη καὶ μάλα εὐπαθής· καὶ ἔγωγε ἐπίδοξός εἰμι εἰς τὸν τάφον ὀλισθεῖν, γήρως μὲν εὐρῶτι καὶ πάχυνι ἐστεφανωμένοι, τῶν δέ δεινῶν, συν θεῷ, ἀθικτος καταγιζόντων νεωτερισμῶν· σὺ δὲ πάνν νεός τις εἶ, καὶ ἐπειδὴν, πρὸς τοῖς ἄρτι διορθωθείσιν ἄλλο τι ἀφικνῆται πολίτευμα διορθωτικόν, τριάκοντα περίπου ἔτη ἀπὸ τοῦδε—

What then?

Perhaps you will awake some morning sitting on the rim of a volcano, which will not be favourable for the digestion of your breakfast.

Well, after all, I would rather be blown up in a popular tumult than rot away under the living death of an absolute despotism.

So would I perhaps; but the sorrow is that these violent outbreaks of popular violence are generally the prelude to despotism, and a despotism which, having once obtained a footing, may last for centuries.

May God preserve us from such a fate!

Amen! say I.

Εἴτα τί γενήσεται;

Εἰκὸς ἐγερθῆσεσθαί ποτε σὲ καθήμενον ἐπὶ τῶν χειλῶν κρατήρος ὄρους πυρπνόου, ὅπερ οὐ συμβαλεῖται πρὸς τὴν τοῦ ἀκρατισμοῦ κατεργασίαν.

Ἄλλ' ἐγὼ μέντοι ἀποδεξαίμην ἂν ἐν στάσει διαρριφῆναι δημοτικῇ μᾶλλον ἢ βίον βιούς ἀβιώτον κακασήπessθαι ἐν ἐσχάτῃ τυραννίδι.

Ἴσως καὶ ἐμοὶ ταῦτα αἰρετά· ἀλλὰ μὴν ἐν αὐτῷ τούτῳ κείται τὸ δεινόν, τῷ τοῦς τοιοῦτους βίας δημοτικῆς ῥύακας, ὡς ἐπὶ τὸ πλείστον, τὸ ἐνδόσιμον εἶναι τυραννίδος, ἥ δὴ, ὀρμητηρίου τυχοῦσα, πολλὰς ἂν διαμένει ἐκατονταετηρίδας ἀκράδαντος.

Ἀλλὰ μὴν τῶν τοιούτων δεινῶν ὁ Θεὸς ἡμῖν ἀλεξητήριος γένοιτο.

Γένοιτο δῆ.

### ADDITIONAL WORDS AND PHRASES.

The army—τὸ μάχιμον. Auditor of public accounts—λογιστής, -οῦ, ὁ. Ballot-box—καδίσκος, -ου, ὁ. Body-guard—οἱ δорφύροι. A bill, to bring in—εἰσάγειν εἰς βουλὴν. Bribery—δεκασμός, -οῦ, ὁ. Club, political—ἐταιρία, -as, ἡ. Consul, foreign—πρόξενος, -ου, ὁ. Commissioner of Public Works—ἐπιμελητής, -οῦ, ὁ. Commissioners of Woods and Forests—οἱ ὕλαιοι. Conservatives—οἱ τὰ καθεστῶτα μὴ κινεῦντες. Commons, House of—βουλευτήριον, -ου, τό. Canvassing—ἐρίθεια, -as, ἡ. A dictator—αἰσυμνήτης, -ου, ὁ. Electors, to put one's-self on the roll of—ἀπογράφομαι. A resident foreigner—μέτοικος, -ου, ὁ. To job—καταχαρίζομαι. Leader of a party—προστάτης, -ου, ὁ. Lords, House of—γερονσία, -as, ἡ. Member of Parliament—σύνοδος, -ου, ὁ. Magistrates—οἱ ἀρχοντες. The navy—τὸ ναυτικόν, -ου, τό. Politic, the body—τὸ πολιτικόν. To be a place-hunter—σπουδαρχιάω. Principle,



the fundamental of a constitution—*ὑπόθεσις*, -εως, ἡ. Business, to conduct—*χρηματίζω*. To be a public man—*πράττειν τὰ τῆς πόλεως*. A spy—*ῥακουστής*, -οῦ, ὁ. To be a trimmer—*ἐπαμφοτερίζω*. Taxes, to pay—*ὑποτελεῖν φόρους*, or *τὰ τέλη εἰσφέρειν*. Treasury—*ταμείον*, -ου, τό. Upper classes—*οἱ γνώριμοι, οἱ δυνατοί*.

## DIALOGUE NINETEENTH.

ON LATIN LITERATURE.

Ἡ ΡΩΜΑΙΚΗ ΦΙΛΟΛΟΓΙΑ.

The talk we had yesterday about politics made me think about the Romans, who surely were great politicians;

*“Romanos rerum dominos gentemque togatam.”*

Yes; they understood war and discipline. By discipline, Rome, though taken, was not conquered by the Gauls; by the want of discipline, among other causes, France has been laid prostrate beneath the weighty strategy of Moltke, and the well-drilled youth of Germany. Are you fond of Latin?

Indeed I am; there is a lofty senatorian tread about it which I admire; and I confess I like it

Τὰ χθὲς ἡμῖν διαλεχθέντα περὶ τῶν πολιτικῶν ὑπέμνησέ με τοὺς Ῥωμαίους ὡς πάνν ἄκρους ὄντας ἐν τοῖς πολιτικοῖς.

*“Romanos rerum dominos gentemque togatam.”*

Ἐμπειρότατοι γὰρ ἦσαν τοῦ τε πολέμου καὶ τῆς πειθαρχίας. Τῇ γοῦν τῆς πειθαρχίας δυνάμει, καίπερ αἰρεθείσα ὑπὸ τῶν Κελτῶν, ἡ μὲν Ῥώμη ἡ παλαιὰ οὐκ ἐνίκηθη· ἡ δὲ Φραγκία ἡ νῦν ἄλλοις τε ἁμαρτήμασιν οὐκ ὀλίγοις, καὶ δὴ καὶ τῇ ἀκοσμίᾳ, πρηνὴς καταβέβηται ὑπὸ τῇ τοῦ Μολτκίου εὐδύγκῳ στρατηγίᾳ καὶ τῷ εὐπειθεῖ καὶ καλῶς γεγυμνασμένῳ κόσμῳ τῶν τῆς Γερμανίας νεανιῶν. Ἀτὰρ σύγε ἀγαπᾷς τὴν Ῥωμαϊκὴν γλῶτταν;

Καὶ σφόδρα γε· σεμνοπρεπὲς τι ἔχει καὶ μεγαλόψυχον βῆμα, ὡς πρὸς ἀνδρὸς βουλευτοῦ καὶ ἀρχικοῦ,<sup>1</sup> ὅπερ δικαίως θαυμά-

<sup>1</sup> πρὸς with gen., such as becomes; such as might be expected from.—J. 638. 2 b.; C. 13. 4 c.

even in its modern  
smooth Avatar—

*‘With ISSIMO and INO, and  
sweet poise*

*Of words in flow of plea-  
sant scandalous talk.’*

as Mrs. Browning has it ;  
besides, I must know La-  
tin professionally.

How ?

I am going to the bar.

Oh then, of course you  
must have a regular de-  
luge of Latin flung over  
your ears. They who con-  
quer the world by the  
sword must rule the world  
by law ; and therefore the  
Romans, being great sol-  
diers, were necessarily also  
great lawyers. And I  
think they seem to have  
been conscious of their  
mission.

Yes ; hence that line of  
Virgil—

*‘Tu regere imperio popu-  
los, Romane, memento ;’*

a wise man always knows  
what he can do well.

Did the Romans excel the  
Greeks in any other thing  
besides war, politics, and  
law ?

Scarcely ; though as his-  
torians they are by no  
means contemptible.

Livy, of course, you mean,  
and Tacitus ?

Yes ; I think the style of

ζω· καὶ μὴν καὶ ὁμολογῶ ἀγα-  
πᾶν καὶ τὴν νεωτέραν αὐτῆς  
ἐνσάρκωσιν—

*‘With ISSIMO and INO, and  
sweet poise*

*Of words in flow of pleasant  
scandalous talk.’*

τὸ τῆς ποιητρίας Βραῦνιγγος·  
πρὸς δὲ τούτοις ἀναγκάζει με  
τὸ ἐπάγγελμα ἐπαίειν τι τῶν  
Ῥωμαικῶν.

Πῶς τοῦτο λέγεις ;

Μέλλω γὰρ ἐπιτηδεύειν τὴν τῶν  
νόμων τέχνην.

Οὕτω δὴ δεῖ τοὺς τούτων ἐπι-  
μελητὰς ὅλον κατακλυσμόν  
τῶν Ῥωμαικῶν κατατλήσασθαι σοι  
κατὰ τῶν ὧτων. Τοὺς γοῦν τῷ  
ξίφει καταστρεψάμενους τὴν  
οἰκουμένην ἀνάγκη τοῖς νόμοις  
οἰκεῖν τὰ κατεστραμμένα· ὥστε  
εἰκότως οἱ Ῥωμαῖοι, ὅτε διαφέ-  
ροντες τοῖς περὶ τὸν πόλεμον,  
οὐκ ἔσθ’ ὅπως οὐκ ἐγένοντο ἄκροι  
τῇ τε πολιτικῇ καὶ τῇ νομικῇ.  
Καὶ μὴν καὶ φαίνονται εὖ συ-  
νειδότες ταύτην ἔχειν τὴν ἀπο-  
στολήν.

Ὑπερφυῶς μὲν οὖν τεκμήριον δὲ  
τὸ τοῦ Βιργιλίου—

*‘Tu regere imperio populos,  
Romane, memento’—*

οἶδε γὰρ σοφὸς ἀνὴρ ἐκάστοτε  
ἃ δύναιτ’ ἂν κατορθῶσαι.

Μὴν οἱ Ῥωμαῖοι ὑπερέιχον τῶν  
Ἑλλήνων ἄλλῃ ὁφιοῦν πράγ-  
ματι, χωρὶς γε τῶν περὶ τοὺς  
τε νόμους καὶ τὸν πόλεμον καὶ  
τὴν πολιτικὴν.

Μόγισ· καίτοι τῇ γε ἱστορίᾳ κατ’  
οὐδὲν ἦσαν εὐκαταφρόνητοι.

Τὸν Λίβιον, οἶμαι, λέγεις καὶ τὸν  
Τάκιτον ;

Ἀμέλει· τὴν μὲν γὰρ τοῦ Λι-

Livy is perfect ; but his matter is not always correct.

Dr. Arnold says that in the history of the Punic War Polybius is more worthy of credit.

This is generally allowed ; but still Livy is a first-class historian.

What do you think of the Roman poets ?

Virgil, Horace, Naso, Lucretius were men of great genius ; but they could not achieve the highest things.

Why ?

Because they either wasted good materials, or lived in an age that was deficient in lofty inspiration. Rome was corrupt and rotten before her literature reached its culmination.

Some people prefer Virgil to Homer.

Very few now ; nevertheless I myself prefer certain books of the *Æneid* to the corresponding ones in Homer.

Which books do you mean ?

If I must specify, I will say that in my opinion the sixth book of the *Æneid* is superior to the eleventh book of the *Odyssey*, and the fifth book of the *Æneid* to the twenty-third book of the *Iliad*.

βίου λέξιν μονονουχὶ τελίαν ἡγοῦμαι· τὰ δὲ συμβάντα οὐ πάνυ ἀκριβῶς μνημονεύει.

Λέγει γοῦν ὁ Ἀρνούδιος ἐν τοῖς Καρχηδονικοῖς ἀξιωματώτερον εἶναι τὸν Πολύβιον.

Τοῦτο συνωμολογοῦσιν ἅπαντες· καίτοι ὁ γε Λίβιος ἐν τοῖς ἱστορικοῖς πρωτεύει.

Περὶ δὲ τῶν ποιητῶν τῶν Ῥωμαικῶν τίνα ἔχεις γνώμην ;

Ἄκροι δὴπου ἦσαν περὶ τοὺς ἐρρύθμους λόγους ὁ τε Βιργίλιος καὶ ὁ Ὀράτιος καὶ ὁ Νάσσων καὶ ὁ Λουκρήτιος· ἀλλ' ὅμως ἐμποδῶν τι ἦν αὐτοῖς τοῦ μὴ δύνασθαι κατορθῶσαι τὰ μέγιστα.

Τί ποτ' ἂν εἴη τοῦτο ;

Ὑστέρησαν γὰρ δὴ, ἡ τῷ μὴ ἔχειν ὕλην τῇ ποιήσει ἐπιτηδείαν, ἡ διὰ τὴν τότε κατὰστασιν τῶν πραγμάτων, τῷ μὴ δύνασθαι ἱκανῶς ἐνθουσιᾶν. Καὶ γὰρ διεφθαρμένη ἦν ἡ Ῥώμη καὶ σαθρὰ, πρὶν τῆς ἀκμῆς ἐφικέσθαι τὴν περὶ τὰ γράμματα σπουδὴν.

Ἔστιν οἱ τὸν Βιργύλιον προκρίνουσι τοῦ Ὀμήρου.

Οὐ πολλοὶ, τὰ νῦν γε· οὐ μὴν ἀλλὰ καὶ αὐτὸς μᾶλλον ἔπαινῷ ἐνίας τοῦ Βιργιλίου ραψωδίας, παρὰ τὰς ἀντιστρόφους, τὰς παρὰ τῷ ποιητῇ.

Τίνας μάλιστα λέγεις ραψωδίας ; Εἰ χρή λέγειν ἀκριβέστερον, φαίην ἂν τὴν μὲν ἕκτην τῆς Αἰνείαδος ραψωδίαν περιγίγνεσθαι τῆς παρ' Ὀμήρῳ νεκυίας, τὴν δὲ πέμπτην τῶν τῆς Ἰλιάδος ἄθλων.

What is your opinion of Lucretius?

A sublime and fervid genius; but his subject is quite unpoetical. A poem in praise of Atheism is a poem in praise of nonsense; and I have no stomach for nonsense, even with the relish of genius.

Oh! you are very imperious.

Yes! in some things I am a dictator. But in the meantime I must pack off: there is an auction at Nisbet's, where I mean to buy Heyne's Virgil.

Yes; Heyne was a man of taste and culture, and raised scholarship far above the elegant and empty verbalism of his predecessors. Farewell!

The same to you.

Περὶ δὲ τοῦ Λουκρητίου τίνα ἔχεις γνώμην;

Σεμνοπρεπὴς τις ὡς ἀληθῶς ἔστιν ὁ ἀνὴρ καὶ διάπυρος τὴν φύσιν· τὰ δὲ πράγματα πάντως ταῖς Μούσαις ἀπάδει, εἴγε ποῖημα ἐγκωμιάζον τὴν ἀθεότητα ἰσόρροπὸν ἐστί τῷ ἐγκωμιάζειν ἀτοπίας· ἀτοπήματα δὲ οὐκ ἂν δυνάμην ἐγῶγε καταπέφαι, κὰν ὄψον ἔχοντα τὴν εὐφύιαν. <sup>καὶ</sup> Βαβαί· μάλα γοῦν δεσποτικῶς ἔχεις περὶ τοῦτο.

Καὶ ὁμολογῶ γε κατὰ τίνα αἰσυνήτης εἶναι. Ἀτὰρ νῦν δὴ πάντως ἀνάγκη ἀνασκευάζειν. Γίνεται ἀποκήρυξις παρὰ τῷ Νισβετίῳ, ὅπου διανοοῦμαι τὸν τοῦ Εἰνίου Βιργίλιον πρίασθαι. Σοφῶς σύγε· καὶ γὰρ δὴ φιλόκαλος ἦν ἀνὴρ ὁ Εἰνιος. καὶ ἐν τοῖς μάλιστα πεπαιδευμένος, ὅς γε<sup>1</sup> προήγαγε τὴν τῶν Γερμᾶνῶν πολυμάθειαν ἐπὶ πολὺ πέραν τῆς κομφῆς καὶ κενῆς μικρολογίας τῶν πρότερον λεξιθηρῶν. Ἐρρωσο.

Ἐρρωσο καὶ σύ.

The additional vocabulary suitable for this dialogue will be found in the chapter on RHETORIC AND BELLES LETTRES; above, p. 57.

<sup>1</sup> ὅς γε, quippe qui, utpote qui.

## DIALOGUE TWENTIETH.

ON MECHANICAL SCIENCE.

ΤΑ ΠΕΡΙ ΤΑΣ ΜΗΧΑΝΑΣ.

What beasts are these with which your room is crammed?

They are not beasts; they are machines.

That one is puffing and blowing like an infuriated animal: I should like to know what you call the monster?

It is a steam-engine.

Oh, I understand. It is very curious; and the huge arm goes up and down as regularly as the pulse of a healthy man.

Yes; it is a wonderful creation of human wit, and a grand triumph of Scottish genius. If I had time I should gladly explain the parts to you. Here, for instance, is the boiler producing the steam, which is the moving power. The heat, of course, is produced by the furnace which you see below. Then here is the cylinder in which the piston moves up and down; here the beam; there the wheel by which the motion becomes circular; and there a variety of other wheels

Ποῖα τὰ κνώδαλα ταῦτα, οἷς βεβυσμένον ἔχεις τὸ δωμάτιον;

Οὐ κνώδαλα ταῦτα· μηχαναὶ γάρ.

Καίτοι ἐκεῖνό γε δηλόν ἐστιν ἀναπνέον καὶ φυσῶν ἀπηργωμένου δίκην θηρός. Ἄσμενος ἂν μάθοιμι τὸ τοῦ τέρατος ὄνομα.

Ἄτμομηχανή ἐστιν.

Μανθάνω. Κομψὸν τὸ τέχνημα· ὁ δὲ βραχίων ὁ ὑπερμεγέθης οὐχ ἥττον ταλαντεύεται εὐρύθμως τῶν σφυγμῶν, τῶν ἐν ταῖς φλεψίν.

Ἀμέλει θαυμαστόν ἐστι τῆς ἀνθρωπίνης ἐπινοίας πλάσμα, ἐν ᾧ δὴ ἀκμάζει τὸ τῶν Καληδονίων ἀνδρῶν εὐφυνές. Ἐγὼ, εἰ σχολή παρείη, ἡδέως ἂν ἐξήγησιν ποιησάμην τῶν μορίων, οἷον τοῦ μὲν λέβητος τουτουί ὅσπερ γεννᾷ τὴν ἀτμίδα, δθεν ἡ ἀρχὴ τῆς κινήσεως· τὸ δὲ θερμὸν φανερόν ἐστιν ὀρμώμενον ἐκ τῆς καμίνου τῆς ὑποκάτω. Ἐφεξῆς τὸν κύλινδρον ὁρᾷς ἐν ᾧ ἄνω καὶ κάτω ἔλκεται ὁ ἔμβολος· ἔπειτα τὸν βραχίονα· πρὸς δὲ τοῦτοις τὸν τροχὸν δι' οὗ ἡ κίνησις μεταβάλλει εἰς τὴν κυκλικήν. Ἐπεται μέγα τι σύνταγμα ἄλλων τροχῶν καὶ τροχίσκων ὁδοντωτῶν, καὶ ἐφεξῆς ταινίαί τινες, τοῦ μετα-

with teeth ; after that, hands to transfer the motion to these drums, and so cause the spindles to revolve.

Very wonderful !

In Manchester you may see huge palaces full of such gigantic spinning machines.

What do you call this monster ?

Put your hand here, and you will feel.

Ah ! ah ! a spark has come out and gone into my body.

Yes ! it is electricity. The spark is lightning, and the crack was thunder.

Very small thunder.

Of course ; not the thunder of Jove ; but with a big machine I could easily kill a mouse, or even a dog.

Say you so ?

Yes ; and here is another machine with which I could kill a mouse, and a bird, and an ox too, if I could only get it in beneath the receiver.

What is it ?

It is an air-pump.

Can one pump out air like water ?

Of course ; with this machine ; and of course when the air is out the animal dies.

Are you going to be an engineer ?

στήσαι τὴν κίνησιν εἰς τὰ τύμπανα ταῦτα, καὶ οὕτω ποιεῖν ἐλίττεσθαι τοὺς ἀράκτους.

Θαυμάσια ταῦτα.

Ἐν τῷ Μαγκουβίφ ἔστιν ἰδεῖν βασιλεία τῶν τοιούτων γέμοντα μηχανῶν ἀτμοκινήτων, πάνυ γιγαντείων τὸ μήκος.

Τοῦτο δὲ τὸ θηρίον τίνα ἔχει προσηγορίαν ;

Προθεῖς τὴν χεῖρα ἐνθάδε αἰσθοιο ἂν.

Φεῦ, φεῦ· σπινθὴρ γε ἐκπηδήσας εἰσεδύσατο εἰς τὸ σωματίον.

Καὶ γὰρ τὸ ἠλεκτρικόν ἐστι· καὶ ὁ μὲν σπινθὴρ ἀστραπὴ ἐτύγχανεν οὕσα, ὁ δὲ πάταγος βροντῇ.

Πάνυ σμικρά γε ἡ βροντῇ.

Οὐ μὲν οὖν ἡ τοῦ Διὸς· πῶς γάρ ; καίτοιγε μείζω μεταχειριζόμενος μηχανὴν ῥαδίως ἂν ἀποκτείναιμι μὴν ἢ καὶ κύνα.

Μῶν ἀληθῆ ταῦτα λέγεις ;

Ἀληθέστατα γάρ· καὶ ἰδοὺ ἄλλη προσέτι μηχανή, ἥπερ ἂν δυναίμην διαφθεῖραι ἢ μὴν ἢ ὄρνιν, ἢ νῆ Δία βοῦν γε, εἰ μόνον τὸ κατόρθωμα προχωρήσειε καλῶς συγκλείσαι τὸ βόσκημα ἐντὸς τοῦ ὑαλίνου ἀγγείου.

Τὴν ποῖαν λέγεις μηχανήν ;

Ἀντλητήριον ὀνομάζεται πνευματικόν.

Ἀρὰ γε τὸν ἀέρα ἐξαντλήσειεν ἂν τις, καθάπερ τὸ ὕδωρ ;

Πῶς γὰρ οὐ· ταύτη γε χρώμενος τῇ μηχανῇ· καὶ εἰκότως, ἅμα ἐκκενωθέντι τῷ ἀγγεῖφι ἀποθνήσκει τὸ θηρίον.

Ἢ που σύ βούλει γενέσθαι μηχανοποιός ;

Yes ; and this is the reason why I occupy myself with these beasts, as you call them.

Would a knowledge of these machines be of any use to persons who are not to be engineers ?

It is always good to know something, as Goethe says ; and in this country above all others an educated man ought not to be altogether ignorant of machinery. The British are the great machine-makers.

I hate the noise and the confusion of so many wheels and rollers.

Well ! well ! if you prefer quiet, go to the primrose banks, and write sonnets to the spring. I must go to the class of engineering. The Professor is a very clever fellow. Adieu !

Ναί· καὶ διὰ ταύτην τὴν αἰτίαν καταγίγνομαι περὶ τὰ ὑπὸ σου προσαγορευθέντα κνῶδαλα.

Ἡ που ὄφελός ἂν γένοιτο ἡ περὶ τὰς τοιαύτας μηχανὰς ἐπιστήμη τοῖς μὴ ἐπαγγελλομένοις τὰ μηχανικά ;

Ἀγαθὸν ἐκάστοτε εἰδέναι τι, τὸ τοῦ Γοεθίου· ἄλλως τε καὶ ἐν τοῖς ἐνθάδε τόποις οὐ πρὸς εὐ- παιδεύτου ἀνδρός ἐστι πάντως ἄγευστον εἶναι τῶν περὶ τὰς μηχανὰς. Οἱ γὰρ δὴ Βρεταννοὶ τῇ τῶν μηχανῶν κατασκευῇ τῶν ἄλλων ἐθνῶν συμπαύουσιν ἀμήχανον ὅσον παραλλάττουσιν.

Ἀλλὰ μὴν μισῶ γε τὸν τε πάταγον καὶ τὴν ταραχὴν τοσούτων τροχῶν τε καὶ κυλίνδρων. Εἶεν· σὺ μὲν οὖν, εἰ βούλει ἡρμεῖν, καταφυγὼν εἰς τὰς τῶν ποταμίσκων ὄχθας ἄθῃσι δῆπου ἑαρινοῖς πεποικιλμένας, διατέλει συντάττων ποιημάτων, τὰ κομψά. Ἐγὼ δὲ μετέρχομαι ἀκρόασιν περὶ τῶν μηχανικῶν. Δεινὸς γοῦν ἐστὶ περὶ ταῦτα ὁ καθηγητής. Ἐρρωσο.

#### ADDITIONAL WORDS AND PHRASES.

Attraction—ἐλξίς, -εως, ἡ. Attraction, to be drawn up by capillary—ἀνασπᾶσθαι. Air-tight—στεγνός. Bulk—ὄγκος, -ου, ὁ. Catapult—ὄργανον λιθοβόλον, -τό. Compress—πιλέω. Contraction—συστολή, -ῆς, ἡ. To counterpoise—ἀντισηκῶ. Concave—κοῖλος. Convex—κυρτός. Describe a circle—κύκλον γράφω. Density—πυκνότης, -ητος, ἡ. Exhaust—κενῶ. Expel—ἐκκρούω. Incline—νεύω εἰς. Fitted closely—συμφυής. Force—δύναμις, -εως, ἡ. To be borne along by a force—φέρομαι. Groove—σωλήν, -ῆνος, ὁ. Lever—μοχλός, -οῦ, ὁ. Leyden jar—λάγυνος Λουγδουνικός. Momentum—ρόπή, -ῆς, ἡ. Orbit, career—φορά, -ας, ἡ. Polish—σμηρίζω. A press—πιεστήριον, -ου, τό. Press against—ἀπερείδομαι εἰς τι. Pressure—πίεσις,

-εως, ἡ. Perforated—*συντετρημένος*. Pin or wooden nail—*τύλος*, -ου, ὁ. Propel—*προωθέω*. Pulley—*τροχίlea*, -ας, ἡ. To be at rest—*ἡρεμεῖν*. Rarity—*ἀραιότης*, -ητος, ἡ. Revolve—*ἐπιστρέφομαι*. Rod—*κανών*, -όνος, ὁ. Rope—*σάρκον*, -ου, τό. Screw—*κοχλίας*, -ου, ὁ. To solder—*στεγνῶ*. To unite together, intrans.—*συντρέχω εἰς ἄλληλα*. Valve—*πλατυσμάτιον*, -ου, τό. To weigh by a balance—*ζυγοστατῶ*. Windlass—*ὄνος*, -ου, ὁ.

## DIALOGUE TWENTY-FIRST.

ON MUSIC.

Ἡ ΜΟΥΣΙΚΗ.

Well, of all things in the world, I must say I de-  
test metres most!

Of all things that might  
have been said by an  
educated man this is per-  
haps the most unreason-  
able.

How so?

Because even the wild  
beasts acknowledge the  
power of rhythm and  
music; and you like a  
perfect barbarian disown  
it.

I was not speaking about  
music.

Nay, but you were. Me-  
tres are a part of music.  
I was never taught that.  
Then you had a bad  
teacher: How were you  
taught?

Ἀλλὰ νῆ Δία πάντων ὅσα ἔχει  
ἡ τῶν ὄλων σύστασις βδελύ-  
τομαι ἐν τοῖς πρώτοις<sup>1</sup> τὰ με-  
τρικά.

Ἀπάντων τῶν ὑπ' ἀνδρὸς ἀν<sup>2</sup>  
οὐκ ἀπαιδεύτου λεχθέντων  
τάχα τοῦτ' ἀν εἴη τὸ ἀλογώ-  
τατον.

Διὰ δὲ τί;

Διότι καὶ τὰ θηρία δηλὰ ἐστὶν  
αἰσθησιν ἔχοντα τοῦ τε ῥυθμοῦ  
καὶ τῆς μουσικῆς, σὺ δὲ, ὡς  
βεβαρβαρωμένος πάννυ, παντε-  
λῶς ἀπένγκας.

Ἄλλ' ἐγὼ οὐδὲν ἔλεγον περὶ τῆς  
μουσικῆς.

Ἐλεγεσ γάρ μοριον δῆπου τῆς  
μουσικῆς ἡ περὶ μέτρα σοφία.  
Ταῦτα οὐκ ἐδιδάχθην ποτὲ ἔγωγε.  
Καὶ γὰρ φαῦλῳ ἐτύγχανε χρώ-  
μενος τῷ διδασκάλῳ. Τίς δὲ  
ἦν ὁ τρόπος αὐτῷ τοῦ διδάσ-  
κειν;

<sup>1</sup> ἐν τοῖς, with πρώτος, and superlatives.—J. 444, 5; C. 3. 2. 6.

<sup>2</sup> ἀν, with participle.—J. 429, 4; F. 266; C. 46 c.



He made me learn rules about the quantity of syllables, and long jaw-breaking names, such as antispastic and polyschematistic and ischiorrogic.

Was that all ?

All.

Of all ways that could have been chosen this appears to me to be the worst.

How would you have proceeded ?

I would have sung a strophe to a tune, and made you feel that it was most excellent music.

But our master knew no more about music than a braying ass.

Then he would have done wisely to let metres alone, though perhaps he might have taught rhythm without knowing much of melody.

What do you understand by rhythm ?

I mean what we call in English, time or measure ; that is, equality of spaces in a procession of musical notes, or articulate speech.

Must all music be measured ?

Yes ; not only the march of the notes is divided into equal spaces, which are called feet, or, as we

Ἐποίησέ με ἐκμαθεῖν κανόνας τινὰς περὶ τῆς τῶν συλλαβῶν ποσότητος, ἔτι δὲ καὶ ὀνόματα μῦρία στίχων τινῶν ἀντισπαστικῶν καὶ πολυσχηματίστων, καὶ ἰσχιορρωγικῶν, καὶ ἄλλας λέξεις μακρορρύγχους καὶ δυσφώνους.

Ἄρ' οὖν παρὰ ταῦτα οὐδέν ;  
Οὐδέν.

Πασῶν τῶν μεθόδων ὅσαις παρῆν χρῆσθαι αὕτη γε ἐμοὶ φαίνεται παγκακίστη.

Οὐκοῦν σὺ τί ποτε ἂν ἐπραξας ;

Ἐγὼ, στροφὴν τινα ἐκ τῆς τραγῳδίας ἐμμελῶς ᾄσας, ἐνεποίησα ἂν τῇ ψυχῇ σου αἴσθημα τερπνότατον ῥυθμοῦ μουσικοῦ.

Ὅμως ὁ γε διδάσκαλος ἡμῶν τοσοῦτον ἐτύγχανε μετέχων τῆς μουσικῆς ὅσον ὀνίδιον ὀγκώμενον.

Οὕτω δὴ σοφῶς ἂν ἐπράξεν ἔδσας τὰ μετρικὰ· καίτοι παρῆν γε αὐτῷ παραδοῦναι τὰ περὶ τοὺς ῥυθμούς, καίπερ πάνυ ἀθίκτῳ τῆς μελωδίας.

Ὅ δὲ δὴ ῥυθμὸς οὕτοσί τί ποτε δύναται ;

Ἀμέλει τὴν αὐτὴν δύναμιν ἔχει ὁ ῥυθμὸς τῇ Ἀγγλικῇ λέξει, *time*, ἥτοι *measure*, ἥπερ σημαίνει ἰσότητα διαστημάτων ἐν ὁποιαδήποτε φθόγγων ἢ φωνῶν συνεπείᾳ.

Ἀρά γε τοῦτο λέγεις, ὥς σύμπασαν δεῖ μετρεῖσθαι τὴν μουσικὴν ;

Παντάπῃσι μὲν οὖν· καὶ γὰρ οὐ μόνον ἡ τῶν φθόγγων ἔμβασις εἰς μόριά τινα διαιρεῖται, τοὺς καλουμένους πόδας, Ἀγγλιστί

say, bars ; but the notes themselves are produced by the vibration of strings which bear an exact arithmetical relation to one another.

This is very strange.

It ought not to appear so. Pythagoras taught the world long ago that the great principle of the cosmos is number.

Oh ! you are always quoting these ancients.

Well, no harm—especially in a point of musical science, to which the Greeks were so devoted. I should like to see the day when Edinburgh will be as ambitious to excel in music as Athens was.

Edinburgh is the modern Athens.

I am afraid its likeness to ancient Athens is a skin-deep affair. I am ashamed to think how we have neglected our national songs, overflowing as they do with rich sentiment and humour.

I think there has been a revival lately in this matter.

Yes, in a faint sort of a way ; but a Scot, taken overhead, is still a somewhat hard, angular, ungraceful and unmusical animal.

Are the English better ?

bars ; ἀλλὰ καὶ αὐτοὺς τοὺς φθόγγους ἀποτελεῖ παλίντονος νεύρων τρόμος, λόγον πρὸς ἀλλήλα ἐχόντων ἀριθμητικόν.

Θαυμάσια λέγεις.

Ἄλλ' οὐκ ἔχρην ταῦτα θαυμάσια φαίνεσθαι· εἶγε ὁ Πυθαγόρας πάλαι ἀπεφήνατο ἀρχὴν τῶν ὄλων οὖσαν τὸν ἀριθμὸν.

Ναὶ σύγε τοὺς Ἕλληνας τούτους τοὺς παλαιούς ἔλκεις ἐκάστοτε εἰς τὸ μέσον.

Δικαίως γάρ· ἄλλως τε καὶ διαλεγόμενων ἡμῶν περὶ τῆς μουσικῆς, ἥπερ οἱ Ἕλληνες μάλα προθύμως ἐμελέτων. Ἐγὼ ἡδέως ἀν' ἴδοιμι τὴν νῦν Ἐδινάπολιν φιλοτιμουμένην περὶ τὴν μουσικὴν οὐχ ἥττον τῶν πάλαι Ἀθηνῶν.

Ἔστι γοῦν ἡ Ἐδινάπολις αἰ νεώτεραι Ἀθῆναι.

Φοβοῦμαι μὴ πάνν ἐπιπολαίωσι τι ἢ ἡ ὁμοιότης αὐτῇ. Ἐρυθρῷ πολλάκις, ἐνθουμούμενος ὡς τυγχάνομεν ὀλιγωροῦντες τῶν ἐγχωρίων ἡμῶν ἀσμάτων, καίπερ σπαργάντων τῷ τε περὶ τὰ πάθη γενναίῳ καὶ θείῳ τινὶ εἰρωνείᾳ.

Ἄλλ' ὅμως ἐγένετο ἔναγχος, οἶμαι, ἀναζωπύρησις περὶ ταῦτα.

Ἴσως ἀσθενὴς τις ἐγένετο εἰς τὸ βέλτιον μεταβολῇ· οὐ μὴν ἀλλὰ Καληδονίός γε ἀνὴρ, ὡς ἐν τύφῳ, σκληρόν τι θρέμμα ἐστὶ καὶ γωνιώδες καὶ ἀχαρὶ καὶ ἄμουσον.

Ἦ που κατὰ γε τοῦτο προέχουσιν οἱ Ἀγγλοι ;

I cannot say; both nations are greatly deficient in the culture of the emotions. The church-music besouth the Tweed is certainly superior to ours.

Well, I perceive I must go and take instructions from a music-master; otherwise I shall never cease to be tormented with those detestable anapests and antispasts.

It is neither among things that are, nor things that might be, to understand the doctrine of metres without music. I never knew what a Dochmiac verse meant till I read *Apel*.

Who is *Apel*?

A German.

Oh! a German of course; it seems we can do nothing without these Germans!

We generally find them useful, where either thought or learning is required. But go you to your music-master first, and learn the difference between march time and triple time.

obey. Adieu!

Οὐκ ἔχω λέγειν· ἐπεὶ περ ἰσχυροτέρα πού καὶ βανασικωτέρα ἀμφοτέρων τῶν ἐθνῶν ἐστὶν ἡ παιδεία ἐν τοῖς περὶ τὰ πάθη· τὰ γοῦν μέλη τὰ ἐκκλησιαστικὰ πέραν τῆς Τουήδας πολὺ διαφέρει τῶν ἐνθάδε.

Οὐκοῦν δὴ λα ταῦτα, ὥς ἔμεγε πάντως δεῖ ἀπύοντα διδάσκεισθαι τὴν μουσικὴν· εἰ δὲ μὴ, διηνεκῶς στρεβλώσομαι ὑπὸ τῶν τρισκατάρτων τούτων ἀναπαίστων καὶ ἀντισπαστικῶν.

Οὔτε δὴ τῶν ὄντων ἐστὶν οὔτε τῶν γενομένων ἀν ἐπαίειν τὰ περὶ τὰ μέτρα χωρισθέντα τῆς μουσικῆς. Αὐτὸς γοῦν μέτρον δογμακὸν ὅτι ποτ' ἦν οὐκ ᾔδειν, πρὶν ἀναγνῶναι τὸν Ἀπῆλιον.

Ὁ δὲ Ἀπῆλιος οὗτος ποδαπὸς ἐστι;

Γερμανός.

Νῆ Δία, Γερμανός· ἐπεὶ δοκοῦμεν δῆπουθεν οὐδὲν οἰοῖ τε εἶναι διαπράξασθαι, μὴ βοηθούτων τῶν Γερμανῶν.

Οὐ σμικρὸν γὰρ ὄφελος παρέχουσιν, ὅσάκις ἡ διανοίας τυγχάνομεν δεόμενοι ἢ πολυμαθείας. Ἀτὰρ σύγε πρὸ πάντων καταφύγων πρὸς μουσικὸν τινα, ἔκμαθε ἀνύσας<sup>1</sup> τί διαφέρουσιν ὁ τε ἐμβατήριος ρυθμὸς καὶ οἱ ἱαμβοί.

Πείθομαι δὴ. Ἔρρωσο.

## ADDITIONAL WORDS AND PHRASES.

Ariette, or ditty—μελύδριον, -ου, τό. Castanets—κρέμ-

<sup>1</sup> ἀνύω, after an imperative, to express an eager command, *do it, and have done with it*.—J. 696, 1; F. 240; C. 46 b.

βαλα, -ων, τά. Concert—συναυλία, -ας, ή. Concord—συμφωνία, -ας, ή. The fifth—διά πέντε. The fourth—διά τεσσάρων. A high note—νεάτη. Kettledrum—ρόπτρον, -ου, τό. A low note—υπάτη. Major third—δίτονον. Minor third—τριημιτόνιον. Major tone—τόνος. The octave—διά πασών. To play an octave higher or lower—μαγαδίζω. Pitch of a note—τάσις, -εως, ή. Prelude—ἀναβολή, -ής, ή. A rattle—πλαταγή, -ής, ή. A scale—γένος, -ους, τό. A tuning-pipe—τονάριον, -ου, τό. To scan—ῥυθμίζω. To trill or quaver—τέρετίζω. A whistle—νίγλαρος, -ου, ό.

## DIALOGUE TWENTY-SECOND.

THE EXHIBITION OF  
PAINTINGS.

Ἡ ΤΩΝ ΠΙΝΑΚΩΝ  
ΕΠΙΔΕΞΙΣ.

Where have you been ?  
I am just come from the  
Mound.

ὦ βέλτιστε, πόθεν ἦκεις ;  
Ἄρτι ἦκω ἀπὸ τοῦ Χώματος.

What doing there ?  
Of course at the Exhibi-  
tion.

Ἐνταῦθα δὲ τί ποτε πράξας ;  
Ἀμέλει θεώμενος τὴν ἐπίδειξιν.

Are you a connoisseur of  
paintings ?

Ἄρ' οὖν ἐπαίεις τὴν γραφικὴν ;

I do not pretend to be a  
great critic ; but I know  
a good picture when I  
see it.

Οὐκ ἐπαγγέλλομαι τὴν περὶ  
πίνακας ἀκριβεστέραν κριτικὴν·  
ὁμως οἷός τε εἰμὶ διαγινῶναι  
καλὴν γραφὴν, εἰ γε συμβαίη  
τοιαύτη τις ἐμπεσεῖν μοι εἰς  
ὄψιν.

I rather prefer Sculpture ;  
there is a noble simpli-  
city about it which puri-  
fies while it elevates the  
soul.

Ἐγὼ ἀγαπῶ μᾶλλον τὴν ἀγαλ-  
ματοποιαν· ἔχει γὰρ δὴ σεμνὴν  
τινα ἀφέλειαν, ἥπερ ἅμα τε τὸ  
καθαρόν καὶ τὸ ὕψος ἐμποιεῖ  
τῇ ψυχῇ.

I feel pretty much the  
same ; and if all men  
had the head of Jove, the  
breast of Neptune, and  
the grace of Mercury, I

Τάχ' ἂν ἴσως ταῦτά πάσχοιμι  
καὶ ἐγὼ· ὥστε, εἰ συμβαίη  
πάντας τοὺς ἀνθρώπους ἔχειν,  
πρὸς τῇ τοῦ Διὸς κεφαλῇ, τὰ  
στήθη τοῦ Ποσειδῶνος καὶ τὴν

should abolish all portraits, and make only statues; but fine features are rare, and beyond the region of pure forms sculpture fails. A coarse ugly fellow is vile in marble, but with the attractions of colour may be made tolerable, perhaps agreeable.

Then you confess that colour is meretricious.

Not at all; it is, like charity, a beauty which covers defects. A stupid swineherd overlooking a pigstye may be ugly in nature, mean in marble, but agreeable in painting.

Then you are an admirer of the Dutch school.

By no means. I hate those vulgar stupid Dutch boors of Ostade; but some of Teniers I can enjoy; and the sea-pieces of Cuyp speak to my eyes, like music to my ears.

Are you fond of landscapes?

Yes; especially the Highland landscapes of Macculloch, Peter Graham, and MacWhirter.

What do you think of Harvey?

He is a true Scot; he has

τοῦ Ἑρμοῦ χάριν, οὕτω δὲ, ἀποψηφισάμενος τὰ ζωγραφήματα, κελύσαιμι ἂν πλάττειν μόνους τοὺς ἀνδριάντας. Νῦν δὲ σπάνια πέφυκε πρόσωπα γλαφυρῶς γεγλυμμένα· καί, ἐκτὸς τῆς συμμετέρου μορφῆς, οὐδὲν ἐστὶν ἡ γλυπτική· καὶ γὰρ τραχύδερμόν τινα καὶ πάνυ αἰσχρόν ἀνθρώπον λίθῳ γεγλυμμένον οὐκ ἂν ἀποδέχοιτο οἱ γε χαρίεντες· ὁ δὲ τοιοῦτος, εἰ προσθήκη λάβοι τὸ χρῶμα, ἀνεκτὸς ἂν γένοιτο, ὥσως καὶ ἐπαγωγός.

Οὐκοῦν ὁμολογεῖς πεπλασμένον τι ἔχειν τὸ χρῶμα.

Οὐ δὴ τα· μᾶλλον δὲ, καθάπερ ἡ ἀγάπη, καλὸν τι ἐστὶν, οἷον προπετάσαι κάλυμμα πρὸ ἁμαρτιῶν παντοδαπῶν. Καὶ γὰρ εἰκὸς νωθρὸν ὑφορβὸν τὸ συμφεῖον ἐπισκοποῦντα, καίπερ ἔργῳ αἰσχρὸν, καὶ λίθῳ ταπεινόν, γραφῇ γε γενέσθαι ἐπαγωγόν.

Οὐκοῦν θαυμάζεις τὴν τέχνην τὴν γραφικὴν τῶν Βαταύων.

Μὰ Δία οὐκ ἔγωγε· καὶ γὰρ μυσάττομαι τοὺς τοῦ Ὀσταδίου χωρίτας τοὺς φορτικούς. Οὐ μὴν ἀλλὰ τῶν γε τοῦ Τενιερίου γραφῶν τρόπον τινα ἐστι· ὦμαι· αἱ δὲ τοῦ Κυΐπου γραφαὶ αἱ θαλάσσιαι ἀρμόττονσι τοῖς ὀφθαλμοῖς μου ἐμμελῶς πως, καθάπερ τοῖς ὤσιν ἡ μουσική.

Ἄρα πρὸς ἡδονὴν σοι ἐστὶ τὰ ζωγραφήματα τὰ χωρικά;

Σφόδρα γε· ἄλλα τε πολλὰ καὶ τὰ τοῦ Μακουλοχίου, καὶ τοῦ Πέτρου Γραμίου καὶ τοῦ Μακουιρτήρος.

Τὸν δὲ δὴ Ἀρβείον ἐν τίνι χώρᾳ τίθης;

Τούτον δὲ περὶ πλείστου τί-

done more for our heroic old Covenanters than our best historians.

Do you think there is much of the poetic element about the Covenanters?

Nobility of character is always poetical.

What do you think of Paton?

There are two Patons, the Castor and Pollux of Scottish art. I admire Waller's landscapes; he is glorious in sunsets.

It was Noel I meant.

Sir Noel is a man of ideas; he might have been a great poet if he had not chosen to be a great painter.

Tell me this further—for, like Socrates, I seem somewhat of a bore asking questions—you who love sculpture, what is your favourite work among the glorious masterpieces of the ancients?

Well, the choice is difficult; but, on the whole, I think I prefer the dying gladiator, the sleeping satyr, and the boy pulling out a thorn from his foot.

θεμαί ὡς ἄνδρα Καληδόσιον ἐν πρώτοις γόνιμον καὶ ἀληθινόν· καὶ γὰρ τὰ ὑπ' αὐτοῦ γεγραμμένα μείζω ἔχει ῥοπήν πρὸς τὸ μεγαλύναι τοὺς προμάχους τῆς σεμνῆς περὶ τὰ πατρία ἱερὰ συνωμοσίας ἢ ὅσα οἱ συγγραφεῖς ἐμνημόνευσαν σύμπαντες.

Μῶν πολλοῦ τοῦ ποιητικοῦ ἡγῆ μετέχειν τοὺς Συνωμώτας;

Ἦθος δὲ γενναῖον πανταχοῦ πνεῖ τὸ ποιητικόν.

Περὶ δὲ δὴ τοῦ Πάτωνος τίνα ἔχεις γνώμην;

Δισσοὺς εὐχεται ἡ Καληδονία Πάτωνας, Διοσκούρους δῆπου τῆς ἡμετέρας καλλιτεχνίας. Τὰ μὲν οὖν τοῦ Οὐαλλήρος ζωγραφήματα τὰ χωρικά ὑπερφυῶς θαυμάζω, ἄλλα καὶ δὴ καὶ ἡλίου δυσμὰς πάνν θείας.

Ἐγὼ δὲ ἔλεγον τὸν Νοήλ.

Ἔστιν ὁ ἱππεὺς Νοήλ ἀνὴρ ἔχων νοήματα· παρὴν αὐτῷ ἐνδόξω γενέσθαι ποιητῇ, εἰ μὴ ἐτύγχανε μᾶλλον ἀγαπῶν τὴν γραφικὴν.

Εἰπέ καὶ τάδε—δοκῶ γὰρ, κατὰ τὸν Σωκράτην, ἐπαχθῆς πῶς εἶναι, ἐπασσύτερα ἐπειγόμενος τὰ ἐρωτήματα—εἰπέ δὴ σὺ, ὁ φιλόκαλος ὢν περὶ τὰ ἀγάλματα, τί κάλλιστόν σοι φαίνεται τῶν τῆς Ἑλληνικῆς καλλιτεχνίας ἔργων, τῶν μάλιστα ἀπηκριβωμένων;

Οὐκ εὐκόλος νῆ Δία ἡ αἵρεσις· τὸ δὲ σύνολον δοκῶ προκρίνειν τὸν ἀποθνήσκοντα μονομάχον, καὶ τὸν ὑπνώσσοντα Σάτυρον, καὶ τὸν παῖδα ἐκ τοῦ ποδοῦ ἐξέλκοντα ἄκανθαν.

Do you not admire the Venus de Medici?

No; there is no dignity about the Greek women, they are too sensuous; their beauty consists altogether in delicate features, a certain melting softness, and nicely rounded limbs.

I fancy you are pretty nearly right there. It is to Christianity, I presume, that we have to attribute the elevation of the female sex.

Yes, and to Christianity we owe Raphael.

And to the Greeks Titian.

So be it. I can look on a Titian also with pleasure, in a picture gallery; but save me, in the name of all the gods and goddesses! from Titian, Epicurus, and Jeremy Bentham in the pulpit!

Οὐ θαυμάζεις τὴν Ἀφροδίτην τὴν τῶν Μεδικῶν καλουμένην; Οὐ θαυμάζω· καὶ γὰρ σεμνὸν ἔχουσιν οὐδὲν αἱ Ἑλληνίδες γυναῖκες, πνέουσαι μόνον τὸ ἐν τῇ αἰσθήσει ἡδύ· τὸ δὲ κάλλος αὐτῶν συνίστηκε τὸ παράπαν ἐκ προσώπου μὲν ἐμμελοῦς καὶ τακερόν τι ἔχοντος, μελῶν δὲ μάλα τεχνικῶς καὶ γλαφυρῶς ἀρρυθμισμένων.

Τάχ' ἂν ταῦτα λέγων λέγοις τὰ ἀληθῆ. Τῷ Χριστιανισμῷ, οἶμαι, δεῖ ἀπονείμαι τὸν τοῦ τῶν γυναικῶν γένους προβιβασμόν.

Οὐ μὴν ἀλλὰ καὶ τὸν Ῥαφαὴλ ἀνέδωκεν ὁ Χριστιανισμός.

Ὁ δὲ Ἑλληνισμὸς Τιτιανόν.

Ἔστω ταῦτα· ἔγωγε καὶ Τιτιανόν οὐκ ἄνευ ἡδονῆς θεασαίμην ἂν, ἐν γε πινακοθήκῃ· ἐπὶ δὲ δὴ τοῦ ἱεροῦ βήματος ἢ τὸν Τιτιανόν ἢ τὸν Ἐπίκουρον ἢ τὸν Ἱερεμίαν Βενθάμιον τῆς ἡδονικῆς ἐπιδείξιν ποιείσθαι σοφίας, τοῦτου δὴ πάντες οἱ θεοὶ ἀλεξητήριοι γένοιντο, πᾶσαι τε θείαιναι.

#### ADDITIONAL WORDS AND PHRASES.

Artistic—*ἐντεχνος*. Balance of parts—*ἀντιστοιχία*, -ας, ἡ. Bas-relief—*ἀναγλυφή*, -ῆς, ἡ. Colouring, bright—*ἀνθή*, -έων, τά. Decline of art—*παρακμή*, -ῆς, ἡ. Decided, marked—*ἐντονος*. Chisel—*γλύφανον*, -ου, τό. Etching-tool—*σκάριφος*, -ου, ό. Easel—*ὀκρίβας*, -αντος, ό. Forced—*βεβιασμένος*. Flesh-colour—*ἀνδρείκελον*, -ου, τό. Ideal—*ιδανικός*. Laboured—*κατάπονος*. Outline—*ὑπογραφή*, -ῆς, ἡ. Perspective—*διόψις*, -εως, ἡ. Sketch—*ὑποτύπωσις*, -εως, ἡ. Shading off—*ἀπόχρωσις τῆς σκιάς*. Severe—*αὐστηρός*.

## DIALOGUE TWENTY-THIRD.

ON HEALTH, STRENGTH,  
AND DISEASE.Η ΥΓΙΕΙΑ Η ΡΩΜΗ ΚΑΙ  
ΑΙ ΝΟΣΟΙ.

How pale you are looking !  
No wonder ; I have been  
up for a whole week till  
three in the morning,  
and had only a scanty  
share of sleep.

I am surprised that you  
behave so foolishly ; you  
will kill yourself.

Oh, there is no danger of  
that. I am made of very  
tough materials. I never  
have been a single day  
ill since the time I had  
the measles.

You are sowing the seeds  
of disease now at a smart  
pace. I have been  
watching you all winter.  
How changed ! you came  
a rose—you are now a  
lemon.

Do you pretend to under-  
stand medicine, to make  
a diagnosis of disease, to  
bleed, to blister, and to  
administer drugs ?

I pretend to nothing of  
the kind ; but I can tell  
whether a man is acting  
according to the laws of

‘Ως ὠχρίᾳς τό πρόσωπον.

Οὐδέν θαυμαστόν· ἐτύχανον  
γάρ ἐγρηγορῶς ὅλην τήν ἐβδο-  
μάδα συνεχῶς μέχρι ὑποφαι-  
νούσης τῆς ἡμέρας, ὥστε πάνυ  
σπανίου ἀπολαῦσαι τοῦ ὕπνου.  
Θαυμάζω εἰ<sup>1</sup> οὕτως διαιτᾷ ἀνοή-  
τως. Μέλλεις μέντοι ἐπιφέ-  
ρειν σεαυτῷ τὸν θάνατον.

Τοῦτό γε κινδύνον ἔχει οὐδένα.  
"Ακαμπτος γάρ τις ἐγὼ εἵχομαι  
εἶναι, καὶ ἀτειρῆς τὸ σῶμα,  
ὃς γε μὴδὲ μίαν ἡμέραν  
νοσῶ, ἀφ' οὗ ἔκαμον τὰ ἐξαν-  
θήματα τὰ τῶν παίδων.

Δρόμῳ νῦν γε χωρεῖς πολλῶν  
σπείρων σπέρματα νοσημάτων.  
Φυλάττω δὴ σε, ὅλον τὸν χει-  
μῶνα. 'Ως μεταβέβληκας εἰς  
τὸ χεῖρον, ὃς γε πρότερον μὲν  
ρόδῳ, νῦν δὲ κιτρομήλῳ ἔοικας.

Μὴν προσποιεῖ σύγε ἐπάειν τὴν  
ιατρικὴν, καὶ διαγνῶναι τὰς  
νόσους, καὶ φλέβας σχάσαι, ἔτι  
δὲ καὶ φάρμακα τριῖναι, καὶ  
ἐκδόρια ἐμπλαστρα περιθεῖναι  
τῷ σώματι ;

Οὐδέν ἐπαγγέλλομαι τοιοῦτον·  
ἐκεῖνο δὲ οἶδα εἰ τις τυγχάνει  
διαιτῶμενος τῇ τοῦ σώματος  
εὐκοσμίᾳ συμμέτρως. Καὶ γὰρ

1 εἰ for ὅτι, after θαυμάζω, and similar verbs, *supra*, p. 68.



health or not. Though I cannot cure disease, there is nothing to prevent me knowing the causes of disease.

What then are the causes? They are many; but one is the most powerful of all.

Be so good as name it.

Excess.

Oh, you are back to your great authority, Aristotle, again. Of what excess do you imagine me guilty? Am I a debauchee?

No, you neither eat too much nor drink too much, nor use any bodily function immoderately; but you study too much; you lash your brain like a jaded hack. If you go on at this rate, you will produce inflammation of the brain. Besides this, you sit with cold feet at night, which will cause an excited action of the blood to take place in some vital organ; and then neither drug nor lancet of wise leech may be able to restore the equilibrium of the system. All disease is a disturbance of equilibrium; and health, as the old philosophers taught, is a harmony.

Well, perhaps you are right: I sometimes feel a headache, which pre-

τὸν μὴ δυνάμενον θεραπεύειν τὰς νόσους, τὰς τῶν νόσου αἰτίας οὐδὲν κωλύει εἰδέναι.

Λέγε δὴ τὰς αἰτίας.

Πολλαὶ ὑπάρχουσιν· ἐπικρατεῖ δὲ μία τις.

Τὴν ὁποίαν λέγεις;

Λέγω τὴν ὑπερβολὴν;

Βαβαί· πάλιν ἐπάγει τὸν Ἀριστοτέλην, τὸν πάντων σοὶ κύριον, Ἐγὼ δὲ, ἀντιβόλῳ σε, τίνα ποτὲ ὑπερβολὴν ὥφλον; μὴν ἄσματος ὦν;

Οὐ σύγε· οὔτε γὰρ ἐσθίεις ὑπερμέτρως, οὔτε πίνεις, οὔτε γε πράξει οὐδεμίᾳ σωματικῇ καταχρῶμενος ἁμαρτάνεις· ἀλλὰ μὴν ταῖς γε βίβλοις ἐκτενεστέρον ἔγκεισαι· τὸν ἐγκέφαλον, δίκην ἱππαρίου καταπεπονημένου μαστίγοις· ὥστε, εἰ τοῦτω τρόπῳ προβαίνων διατελοῖς, εἰκὸς δεινὴν νοσεῖν σε νόσον, τὴν ἐγκεφαλίτιδα. Καὶ δὴ καὶ μετὰ τὸ μεσονύκτιον καθίζεσθαι φιλεῖς, ψυχροὺς ἔχων τοὺς πόδας, ὅθεν ἄρρυθμός τις ἐνέργεια γίνεται ἐν τοῖς καιρίοις τοῦ σώματος τόποις· τότε δὴ οὐτ' ἂν φάρμακον τοῦ σοφοῦ ἱατροῦ, οὔτε σχαστήριον δύναίτο ἀποκαταστήσαι τῆς κατασκευῆς τὸ ἰσόρροπον. Ἔστι γὰρ δὴ πᾶσα νόσος οὐδὲν ἄλλο ἢ τὸ ἐξαλλάττειν τὴν κατὰ φύσιν τοῦ σώματος ἰσορροπίαν· εἶγε δὴ, ὡς ἐδίδασκον οἱ πάλαι τῶν σοφῶν, ἁρμονία ἐστὶν ἡ ὑγίεια.

Λέγειν τι δοκεῖς· καὶ γὰρ ἔσθ' ὅτε ἀλγῶ τὴν κεφαλὴν, ὃ δὴ κωλύει με προσκείσθαι ταῖς

vents me from applying so closely to my books.

It is the height of folly not to discern a salutary warning here.

When these hateful examinations are over, I shall certainly remit my studies ; I should not like to be plucked.

I have known men plucked from too great anxiety to pass. Meanwhile, take a friend's advice : walk two hours in the open air every day ; and, according to the famous old prescription, keep your head cool by temperance, your feet warm by exercise, and your bowels open without drugs.

O wise Æsculapius ! but I must go to cram these crabbed Greek metres.—  
Adieu !

βίβλους μετὰ τῆς συνήθους καρτερίας.

Πολλὴ ἄνοια μὴ οὐκ<sup>1</sup> ἀποδέχεσθαι ταῦτα ὡς παραίνεσιν ἔχοντα ὠφέλιμον.

Ἐπειδὴν γὰρ αἱ ἐξετάσεις αὐταὶ αἱ τρισκατάρτοι τελεσθῶσι, τότε δὴ ἄνεσις γενήσεται μοι τῶν περὶ βίβλους πόνων· παντελῶς γὰρ διὰ δέους ἔχω τὸ ἐκπεσεῖν.

Καίτοιγε συνέβη τισὶν ἐκπεσεῖν ἐκ τοῦ λίαν φοβείσθαι τὸ ἐκπεσεῖν. Ἐν τῷ δὲ παρόντι σὺ φίλου ἀνδρὸς βουλῆς μὴ καταφρόνει. Περιπάτει περίπατον καθημέριον δυνὲν ὥρων ὑπὸ τῆς αἰθρίας· καὶ, τὸ πάλα ὑπὸ σοφοῦ τινος ἱατροῦ προσταχθέν, διατελεῖ ἔχων τὴν μὲν κεφαλὴν ψυχρὰν τῇ ἐγκρατείᾳ, τοὺς δὲ πόδας θερμοὺς τῇ σωμαστικῇ, τὴν δ' αὖ τῶν ἐντέρων κατασκευὴν εὐκίνητον ἄνευ φαρμάκων.

Ὡ τοῦ Ἀσκληπιοῦ τοῦ σοφοῦ· ἀτὰρ δεῖ πάντως ἀπιέναι ἐμὲ ἐμβύσσοντα τὸν ἐγκέφαλον τοῖς στρυφνοῖς τούτοις μέτροις τοῖς Ἑλληνικοῖς. Χαῖρε.

### ADDITIONAL WORDS AND PHRASES.

Ague—ρίγος, -ους, τό. An aperient—ἐλατήριο, -ου, τό. Appetite—ὄρεξις, -εως, ἡ. Appetite, excessive—βουλιμία, -ας, ἡ. Appetite, want of—ἀνορεξία, -ας, ἡ. A blister—φλύκτανα, -ης, ἡ. Catheter—καθετήρ, -ήρος, ὁ. Cold in the head—κόρυζα, -ης, ἡ. A callosity—τύλη, -ης, ἡ. Corpulent—πολύσαρκος. Constipation—γαστρος στεγνότης, ἡ. Condition, good—εὐεξία, -ας, ἡ. Condition, bad—καχεξία, -ας, ἡ. Cupping-glass—σικύα, -ας, ἡ. A decline—φθίσις, -εως, ἡ. Diet, strict—ἀναγκοφαγία, -ας, ἡ. The down of puberty—χνοῦς, -οῦ, ὁ. Emaciation—λεποσαρκία, -ας, ἡ.

<sup>1</sup> μὴ οὐκ, after certain words, negative, or implying a negative,—*supra* p. 63.

Digestion, good—*εὐπεψία*, -as, ἡ. Digestion, bad—*δυσπεψία*, -as, ἡ. Debility, languor—*ἀτονία*, -as, ἡ. To be feverish—*πυρέτω*. Dislocation—*ἐξάρθρωσις*, -εως, ἡ. Get better—*βαίζω*. Get worse—*ἡ νόσος ἐπιτείνεται*. Gargle—*ἀνακογχυλιάζω*. Hiccough—*λύγξ*, -γγός, ἡ. Inflammation—*φλεγμονή*, -ῆς, ἡ. Mortification—*σφάκελος*, -ου, ὁ. Pleurisy—*πλευρίτις*, -ίτιδος, ἡ.<sup>1</sup> A probe—*μήλη*, -ης, ἡ. Puberty—*ῥα*, -as, ἡ. Recovery—*ἀνάληψις*, -εως, ἡ. Short-sighted—*μυώψ*, -ῶπος. To fall sick—*ἀσθένεια προσπίπτει τινί*. Stout health—*ἀδροτής*, -ῆτος, ἡ. Suckle—*θηλάζω*. Quinsy—*κυνάγχη*, -ης, ἡ. Skin disease, dry—*ψωρίασις*, -εως, ἡ. Skin disease, moist—*ἐκζεμα*, -ατος, τό. Tumour—*κῆλη*, -ης, ἡ. Wean—*ἀπογαλακτίζω*. Visit a sick person—*ἐπισκέπτομαι*. Vomit—*ἐξέρω*.

## DIALOGUE TWENTY-FOURTH.

ON DRESS.

ΤΑ ΦΟΡΗΜΑΤΑ.

You have come in the very nick of time.

For what?

To see my splendid equipment. I am going to a fancy ball, and was just mounting the stair to dress, when you knocked at the door.

Well, in what character are you to appear?

In my own character of course.

What is your own character, may I ask?

Εἰς καλὸν ἦκεις.

Τίνος ἔνεκα;

Θεασόμενος δὴ τὴν λαμπρὰν μου κατασκευὴν. Καὶ γὰρ μέλλω μεθέξειν ὀρχήσεως ποικιλείμονος· καὶ ἤδη προσανέβαινον τὴν κλίμακα, τοῦ ἐνδύσασθαι τὴν ἐσθῆτα, ὅτε ἐκρουσας τὴν θύραν.

Ποίον τινα ὑποκρινόμενος μέλεις μετέχειν τῆς ὀρχήσεως;

Αὐτὸς ἐμαυτὸν, ὡς εἰκός.

Τὸ δὲ “αὐτὸς” τοῦτο, τί βούλεται;

<sup>1</sup> The termination *-ίτις*, added to the part affected, gives the technical name to the disease which consists in the inflammation of the part affected, as *Bronchitis*.

A Celtic chieftain ; my name is Macleod.

Well, go you up-stairs and tag on the philibeg. Meanwhile I will peep into Athenæus and see if I can find the Greek for a kilt.

You are more likely to find the Greek for a French ragout there. Rather take Pollux ; here he is ; you will find it in the seventh book,—or nowhere.

Ἀρέλει Κέλτης εἰμὶ τῶν ἐπα-  
τριδῶν, καὶ πρόσχημα εὐχομαι  
τὸ ὄνομα Λεωδίδην.

Ἀνάβηθι μὲν οὖν σὺγε ἐνδυσό-  
μενος τὸ φιλιβήγιον. Μεταξὺ  
ἐγὼ παρακύψω εἰς τὸν Ἀθη-  
ναῖον, εἰ ποτε περιπεσοῦμαι τῷ  
πῶς ὀνομάζεται kilt Ἑλληνιστί.

Ῥῶον εὖροις ἂν ἐνταυθα γέ ὅπως  
λέγεται Ἑλληνιστὶ τὰ περικόμ-  
ματα τὰ τεχνικῶς κεκαρῦκευ-  
μένα, ἅπερ προσαγορεύουσιν οἱ  
Φράγκοι *tagouts*. Προὔργαιτε-  
ρον γοῦν λαβεῖν τὸν Πολυδεύκη-  
τῇ· τυγχάνει δὴ οὕσα ἡ λέξις  
ἐν τῇ ἐβδόμῃ βίβλῳ, ἢ οὐδαμῇ.

Well, this Pollux is a very learned fellow, no doubt, but extremely dry. Sooner than read such a book through I would stand an examination before a board of Cambridge Dons on Cretic endings, anapaests in *quintā sede*, and other metrical quiddities of that bibulous old pedant Porson. A kilt—no doubt it must be a *χιτών* or *χιτωνίσκος* of some kind ; and here, thank Heaven, is a Cimmerician or Cimbric *χιτωνίσκος* staring me in the face ; but that seems to have been one of Sappho's lucid vestments, and will not do for the loins of a brawny mountaineer. —Heigh-ho ! I wish the fellow would be quick and come down, for I

Ἀλλὰ μὴν πολυμαθὴς μὲν ὑπερ-  
φυῶς ἐστὶν οὗτος ὁ Πολυδεύ-  
κης, ψυχρὸς δὲ ἐν τοῖς πρώτοις.  
Ἔμοιγε μᾶλλον ἢ τὴν τοιαύτην  
βίβλον μέχρι τέλους ἀναγνῶναι,  
αἰρετώτερον ἂν εἶη ὑπομένειν  
δοκιμασίαν παρὰ συνεδρίῳ τῶν  
σεμνοπροσώπων γυμνασιάρχων  
τῶν ἐν Κανταβρυγίᾳ περὶ τῶν  
Κρητικῶν καλουμένων στιχοτε-  
λεντῶν, ἀναπαίστων κατὰ πέμ-  
πτῃν χώραν, καὶ ἄλλας λεπτολο-  
γίας μετρικὰς ὅσας ἤδετο ἐξα-  
κρίβων ὁ ὑπέρδεινος συμπότης,  
ὁ Πορσών. Ἡ kilt—πᾶσα γοῦν  
ἀνάγκη ἢ χιτῶνα εἶναι ἢ χιτω-  
νίσκον τινά· καὶ ἰδοὺ· χάριν  
ἔχω τῷ Ἑρμῇ· ἐν ὀφθαλμοῖς  
μοι φαίνεται Κιμμέρικός τις ἢ  
Κιμβρικὸς χιτωνίσκος· ἐκεῖνος  
δὲ, οἶμαι, τῶν διαφανῶν τις  
ἦν ἐσθημάτων τῆς Σαπφούς,  
ὥστε μὴ ἀρμόζειν ποτὲ τῇ ὁσ-  
φύϊ ἀδρού καὶ ἀνεμοτρεφούς  
ὀρείτου. Αἶ, αἶ· εἴθε δὴ παρείη  
καταβὰς ὁ ἐταῖρος μου ὁ καλός·

mean to appear at the ball myself—though he shan't know it—in the character of Mephistopheles, all fiery-red, with flaming doublet and blazing breeches. And now, by the way, I recollect that the ancient Gauls, and other barbarians whom I have seen in bas-reliefs, wore breeches; so I need not be burrowing longer in the molehills of this mouldy old pedant for a word that cannot possibly be there.—But here he comes! Magnificent!

μέλλω γὰρ καὶ αὐτὸς μεθέξειν τῆς ὀρχήσεως—λάθρα δὲ αὐτοῦ—ὑποκρινόμενος δηλαδὴ τὸν Μεφιστοφέλην, πᾶν φλογωπὸς, φλόγιον ἔχον τὸν χιτῶνα, καὶ φλογίνας τὰς ἀναξυρίδας. Καὶ νῦν δὴ ἐπέρχεται μοι περὶ τῶν παλαιῶν Κελτῶν καὶ ἄλλων βαρβάρων οὓς εἶδον ἐν ἐκτυπώμασιν, ὡς ἐφόρουσαν ἀναξυρίδας· ὥστε μηκέτι ἀναγκαῖον εἶναι κατορύττειν τὰ σπαλακοφίδια τοῦ μῦδαλου τοῦτου γραμματιστοῦ, ἐξιχνιάζοντα δῆπου λέξιν μὴ ἐνδεχομένην ἐνταῦθ' ἂν εὐρεῖν. Καὶ μὴν εἰσέρχεται αὐτός· νῆ τὸν κύνα μεγαλοπρεπῆ πᾶν παρεχόμενος φαντασίαν.

Well, have you found the Greek for a kilt?

No.

What's the matter with you? Why do you look so stupid?

That frosty old pedant gives me a headache.

Oh, you Sassenach milk-sops, you always take a headache when you take a Greek book into your hands! Thank Heaven I was brought up in Oxford, and can mingle Aristotle with my tea and my toddy, feeling not a whit uncomfortable.—But again I say, have you found the Greek for a kilt?

Again I say no! The

Ἄλλὰ νῦν δὴ πότερον περιέπεσες τῷ ὅπως δεῖ λέγειν *kilt* Ἑλληνιστὶ ἢ οὐ;

Μὰ Δία, οὐκ ἔγωγε.

Τί ἔχεις; διὰ τί οὕτω βλέπεις βλακικόν;

Ὁ ψυχρὸς οὗτος ἐλεθίθρας ἐπιφέρει μοι κεφαλαλίαν.

Βαβαί! αἰ γὰρ ὑμεῖς οἱ Σάξωνες οἱ πεδιαῖοι μαλακῶνες, λαβόντες εἰς τὴν χεῖρα βίβλον Ἑλληνικὴν, παραντίκα κεφαλαλγείτε· χάριν ἔχω ἔγωγε τῷ θεῷ ἐπὶ τῷ τραφῆναι ἐν τῷ Ὁξονίῳ, ὥστε οἷός τε εἰμὶ ὁμιλεῖν τῷ Ἀριστοτέλει πᾶν εὐπαθῶς μεταξὺ ῥοφῶν τὴν τὴν θῶαν καὶ τὸ ρακί. Ἀτὰρ τόδε ἐρωτῶ πάλιν πότερον εὗρηκας τὸ *kilt* Ἑλληνιστὶ ἢ οὐ;

Καὶ ἐγὼ ἀποκρίνομαι τὸ δεύτερον.

ancient Celts had no kilts;  
 they wore breeches.

But the modern Greeks  
 wear kilts.

Oh, I forgot! I saw them  
 at Corfu on Easter-day.

Well; why should we not  
 take the modern Greek  
 word?

What is it?

Φουστανέλλα.

That sounds more like  
 Italian.

Why then we must make  
 a name; say, χιτῶν ραβ-  
 δωτός Κελτικός.

Rather long!—But I say,  
 my dear Tom, what a  
 wonderful combination  
 you have made of it!  
 Tartan hose, a tartan  
 kilt, a black waist-  
 coat, green cloth coat  
 bound with golden cord,  
 a yellow wig, and a large  
 blue bonnet, with a gold  
 thread button. Is that  
 all right?

Quite right. I took it  
 from Boswell. I am a  
 genteel Highland gentle-  
 man of the last century.  
 Such a fellow with such  
 toggery was seen in Skye  
 one day more than a  
 hundred years ago, and  
 shall be seen in Edin-  
 burgh to-night.

Well, I must say fashion

ρον, ὅτι οὐ· εἶγε δὴ ἀναξυρίδας  
 ἐφόρουν οἱ πάλαι Κέλται, οὐ  
 γυμνὰ φαίνοντες τὰ σκέλη.

Πλὴν οἳ γε νῦν Ἑλλήνες φοροῦσι  
 τὰ *kilts*.

Τοῦτου ἐπελάθομην· καὶ γὰρ αὐ-  
 τὸς εἶδον ἐν τῇ Κερκύρα κατὰ  
 τὴν ἑορτὴν τοῦ Πάσχα.

Τί οὖν κωλύει ἀποδέχεσθαι τὴν  
 νεο-Ἑλληνικὴν λέξιν;

Τίς δὲ ἐστίν;

Φουστανέλλα.

Ἡχεῖ τοῦτό γε μᾶλλον τὰ  
 Ἰταλικά.

Ἀμέλει ἀνάγκη καινολογία χρω-  
 μένους πλάττειν ὄνομα, οἷον  
 χιτῶν ραβδωτός Κελτικός.

Μακροτέρα πού ἢ προσηγορία·  
 ἀτὰρ ὧ φίλτατον Θωμασίδιον,  
 ὡς συνεκάττυσας ἐμμελῶς τὴν  
 ποικιλίαν τῶν ἐσθῆτων· περι-  
 σκελίδας δὴπουθεν ραβδωτάς,  
 χιτῶνα Κελτικὸν ραβδωτὸν, μέ-  
 λαυα χιτωνίσκον, ἄλλικα παρ-  
 σίνην μηρίνθω χρυσοῦ παρυ-  
 φασμένην, ἔτι δὲ φενάκην ξαν-  
 θὴν, καὶ πρὸς τοῦτους πῖλον  
 κυανοῦν εὐρύτερον, κομβίῳ κε-  
 κοσμημένον χρυσομίτῳ. Μὴν  
 τεχνικῶς ἔχει τὸ σύστημα  
 τοῦτο;

Τεχνικώτατα γάρ· ἔλαβον αὐτὸς  
 τὰ καθ' ἕκαστα τῶν φορημάτων  
 παρὰ τοῦ Βοσωναλλίου· ὑποκρί-  
 νομαι γοῦν ἄνδρα καλὸν κάγαθόν  
 τῆς ὀρεινῆς, τῶν ἐν τῇ παροι-  
 χομένῃ ἑκατονταετηριδί χαριέν-  
 των. Ἀκριβῶς γὰρ δὴ τοιοῦτο-  
 τρόπως ἡμφιεσμένον τινὰ ἦν  
 ἰδεῖν πρὸ ἑκατὸν ἐτῶν ἐν τῇ  
 νήσῳ Σκυῖα· καὶ ἀναφανήσεται  
 σήμερον ὁ αὐτὸς ἐν τῇ Ἑδινα-  
 πόλει·

Ἀλλόκοτοι, νῆ Δία, οἱ τρόποι

is a strange thing; many things change to the better, but fashion in dress, so far as I can see, has a strong inclination to change for the worst. Take, for instance, our swallow-tails and the chignons of the ladies.

Brutal both! the first makes a man like a cock-atoo, and the other a woman like nothing in heaven above, or earth below, or the waters under the earth.

Why do people not dress reasonably?

Because they are fools and slaves and cowards, and go in herds like sheep.

I must confess I am one of the number. When I go to dine with Lady Fineacres in Randolph Crescent, I am sure she would faint if I came without my swallow-tail, and the whole company would denounce me, one calling me a fool, another a boor; and if I have no freedom in these matters, much less the young ladies, who in obedience to the decrees of Parisian hairdressers grow those ridiculous tumours behind their cerebellum.

Oh, yes; we are all cow-

τῶν ἐσθήτων· μεταβάλλει γοῦν πολλὰ μὲν εἰς τὸ βέλτιον, τὰ δὲ περὶ τὰς ἐσθήτας δοκεῖ δεινῶς πως πεφυκέναι πρὸς τὰς ἐπὶ τὸ χείρον μεταβολὰς, οἷον δὴ αἱ ἄλλικες ἡμῶν, αἱ χελιδονόσουραι, καὶ τὰ τερατώδη ὀγκώματα τῶν γυναικῶν, τὰ ἐπὶ τοῦ ὀπισθοκρανίου, ἅπερ σχινῶνας προσαγορεύουσιν.

Βδελυρὰ ἀμφότερα, εἶγε ἡ μὲν τοὺς ἄνδρας μεταβάλλει εἰς ψιττάκους, τὸ δὲ τὰς γυναῖκας παραμορφοῖ εἰς ἀλλόκοτόν τι, ὧς οὐκ ἔχει οὔτε ὁ οὐρανὸς οὔτε ἡ γῆ ὁμοιον οὐδὲν, οὔτε οἱ ὑποκάτω τῆς γῆς τόποι.

Διὰ τί οὐ, τέχνη χρώμενοι, κατὰ λόγον κοσμοῦσι τὰ σώματα οἱ ἄνθρωποι;

Ἄτε δὴ ἡλίθιοι ὄντες καὶ δοῦλοι καὶ δειλοὶ καὶ συναγελαζόμενοι, καθάπερ τὰ πρόβατα.

Ὁμολογῶ αὐτὸς—ἀνάγκη γάρ—εἰς τὰ πρόβατα ἔν γε τούτῳ συντελεῖν. Ὅταν γὰρ δευνῶ παρὰ τῇ εὐγενεῖ γυναικὶ Κομψοπλεθρίνῃ ἐν τῷ τοῦ Ῥανδολφίου ἡμικυκλίῳ, πέπεισμαι λιποψυχῆσαι ἂν τὴν γυναῖκα, εἰ τύχοιμι ἐλθῶν, μὴ ἐνδυσάμενος τὴν χελιδονόσουραν· πρὸς δὲ τοῦτοις ἐκσυρίττοιεν ἂν με οἱ δαιτυμόνες, ἀνῳγτόν τινα ψέγοντες ἢ ἀγροικοιν. Τοιγαροῦν ἐγὼ ἐν τοῖς τοιούτοις εἰ κατ' οὐδὲν εἰμὶ ἐλεύθερος, πολλῶ ἦττον αἱ ταλαίπωροι παρθένοι, οἱ δὴ, τοῖς τῶν κομωτριῶν δόγμασι πειθόμενοι τῶν ἐν Παρισίοις, ἐφῦσαν τὰ γελοῖα ταῦτα ὀγκώματα ἐν τῷ ὀπισθεν τῆς κεφαλῆς.

Ἀληθέστατα λέγεις· καὶ γὰρ,

ard. Authority rules the world in these matters, not reason. At a fancy ball, however, and in the country of the Macleods beyond Dunvegan, I dress like a Roman Emperor and a reasonable being. Good night!

ἐν τοῖς τοιοῦτοις ἐθελόκαοί ἐσμεν οἱ σύμπαντες καὶ ἐθελόδουλοι, τυραννικοῖς τισι δοξάσμασιν ὑποτασσόμενοι, οὐ λόγῳ. Οὐ μὴν ἀλλὰ κατ' ὀρχησίν γε ποικιλείμονα, καὶ δὴ καὶ ἐπέκεινα τοῦ Δουνηβηγᾶνος ἐν τῇ τῶν Λεωδιδῶν πατρίδι, θεμιτὸν φορήματα φορῆσαι, οἷα προσήκει αὐτοκράτορι Ῥωμαϊκῷ καὶ ζῶφ λογικῷ. χαίρει.

### ADDITIONAL WORDS AND PHRASES.

Arrange the dress—*ῥυθμίζω*. Badge—*γνώρισμα*, -ατος, τό. Barefoot—*ἀνυπόδητος*. Boot—*ἐνδρομίς*, -ίδος, ἡ. Button on—*ἐγκομβοῦμαι*. Clout—*λακίς*, -ίδος, ἡ. Coat, a rough warm outer—*σπολάς*, -άδος, ἡ. To embroider—*ποικίλλω*. A fringe—*κροσσός*, -οῦ, ὁ. Feet, reaching to the—*ποδήρης*. Hair, short-cropped—*ἐν χρῶ κουρά*. To wear long hair—*κομῶ*. Hat—*πέτασος*, -ου, ὁ. A broad-brimmed summer hat—*κανυσία*, -ας, ἡ. To put on the plaid—*ἀναβάλλομαι*. Put on clothes—*ἀμπέχομαι*, *ἀμφιβάλλομαι*, *περιτίθηναι*. Plaid or light cloak—*χλαῖνα*, -ης, ἡ. Shawl—*ἀμπεχόνιον*, -ου, τό. Shoes—*ὑποδήματα*, -ων, τά. To take them off—*ὑπολύω*. Put them on—*ὑποδέομαι*. Dress shoes—*βλαῦτη*, -ης, ἡ. Summer dress—*θερίστριον*, -ου, τό. Soap—*σμήμα*, -ατος, τό. Tassel—*θύσανος*, -ου, ὁ. Winter clothing—*χείμαστρον*, -ου, τό.

## DIALOGUE TWENTY-FIFTH.

### A DINNER PARTY.

### ΣΥΜΠΟΣΙΟΝ.

Well, gentlemen, the gong sounds; I hope you are all appetised; the dinner waits.

Νῦν μὲν δὴ, φίλοι ἄνδρες, ἡχεῖ τὸ ἡχείον· ἐλπίζω ὑμᾶς δρμεῖαν πάνν ἔχειν τὴν ὄρεξιν· τὸ δὲ δείπνον ἤδη ἐτοιμον.



I am ready.

Come along then !

The table is furnished bountifully.

Take your seats, gentlemen ; Sir George, sit you on the right hand of the hostess. Is there any clergyman here ?

Yes ; I wear the cloth.

Then be so kind as say grace.

"Father of lights, from whom cometh down every good and perfect gift, we thank Thee for the bounteous supply of things needful for our bodily wants ; and we pray that we may lead lives worthy of Thy great goodness, and of the most holy precepts of the Author of our salvation, Jesus Christ. Amen."

Now fall to !

Will you take some of this turtle-soup ?

Certainly ; I do not get that every day.

It is a rare luxury ; it flows down richly and sweetly like liquid gold.

Now we attack the fish ; here is whitebait, and here is mullet, with oyster-sauce ; will you have some ? there is also lobster-sauce.

Καὶ γὰρ ἐγὼ ἔτοιμος.

"Ἴθι νῦν ἀνύσας.<sup>1</sup>

"Αφθονος δὴ ἡ τοῦ δείπνου παρασκευή.

"Ἰδοὺ τὰς ἑδρας, κύριοι· καθίζετω ἕκαστος ἐν τῇ χώρᾳ. Σὺ δέ, εὐγενέστατε Γεώργιε, ἐπιλαβοῦ τῆς χώρας, τῆς ἐν δεξιᾷ τῆς δεσποίνης. Ἄρα κληρικός τις πάρεστιν ;

Πάρεστιν· ἐγὼ φορῶ τὸ μέλαν.

Οὐκοῦν χαρίζοιο ἂν ἡμῖν εὐχαριστῶν ἐπὶ τῷ δείπνῳ.

"Πάτερ φώτων, ὅθεν πᾶσα δόσις ἀγαθὴ καὶ πᾶν δῶρημα τέλειον καταβαίνει, εὐχαριστοῦμέν σοι ἐπὶ τῇ ἀφθόνῳ ἐκάστοτε χορηγία τῶν πρὸς τὰς τοῦ σώματος χρείας ἀναγκαίων, καὶ εὐχόμεθα βίους βιώναι τῶν τε τηλικούτων ἐνεργημάτων ἀξίους καὶ τῶν πανσέμων μαθημάτων τοῦ ἀρχηγοῦ τῆς σωτηρίας ἡμῶν Ἰησοῦ Χριστοῦ. Ἀμήν."

Νῦν δὴ ἐπιθώμεθα τῷ ἔργῳ.

Πότερον διαμερίσω σοὶ τοῦ χελωνοζώμου τούτου τοῦ παχυτέρου ;

Καὶ μᾶλα γε· οὐ γὰρ δὴ τῶν τυχόντων ὁ ζωμὸς οὕτοςί.

Σφόδρα γε θεῖον τρύφημα ὁ ζωμός· καὶ γὰρ πιμελὴς καταρρεῖ καὶ γλυκερὸς, χρυσοῖο δίκην ποταμοῖο.

Νῦν δὴ ἐπέχωμεν τοῖς ἰχθύσιν· ἰδοὺ ἐπανθρακίδας λευκάς· ἐτι δὲ πάρεστι τρίγλη μετὰ ὀστρέων καρύκης· θέλοισ ἂν γεύσασθαι τούτων ; πρὸς δὲ τούτοις ἀστακοῦ ἔστιν ἔχειν καρύκην.

<sup>1</sup> Idiomatic use of 1 aor. part. of ἀνύω: do it, and be done with it.—J. 696, 1 ; C. 46, b.

Oh, delicious! send me a slice of mullet with oyster-sauce. I had a glut of lobsters last summer in Iona, and such flounders!

There are very few oysters in the sauce.

Yes; as Virgil says, "*apparent rari nantes in gurgite vasto*."

Ha! ha! ha! But now you must have something more substantial. Shall I help you to some of this roast beef?

By all means; I always feel doubly British when I eat roast beef. I cannot understand the man who, instead of a royal brown juicy roast, steaming proudly before him, chooses some of your trifling French minces and fricassees.

The French call us savages, because, instead of eating scientifically elaborated food, we devour our meat in the crude state, not seldom half raw.

The beef is excellent; Aberdeen beef, I presume?

Yes. They have three

ἓν τοῦ τρυφήματος· παράθες, εἰ βούλει, τῶν τριγλῶν τεμαχίδιον, οὐκ ἄνευ γε τῆς τῶν ὀστρέων καρύκης· καὶ γὰρ τῶν γε ἄστακῶν ἐτύγχανον κορεσθεῖς, τοῦ παροιχομένου θέρους, ἐν τῇ Ἰώνῃ· αἱ δὲ δὴ ψῆτται αἱ ἐκεῖ ὑπερφυεῖς τιναί.

Ὀλίγα, νῆ Δία, ὄστρεα νήχεται ἐν τῷ ὑγρῷ.

Τὸ γοῦν τοῦ Οὐίργιλιον· φαίνονται σπάνιοι κατὰ δινῆεντα ῥέεθρα·

Γελοῖα λέγεις. ἀτὰρ νῦν δὴ καιρὸς προσφέρεσθαι τι τῶν ἀδροσάρκων· Ἀρά γε ἐκτεμῶ σοι τῶν βοείων κρεῶν, τῶν ὀπτῶν;

Παντάπασι μὲν οὖν· καὶ γὰρ διπλάσιον αἰ τοῦ Βρεταννικὸν μένος ἐν ταῖς φλεψί μοι σπαργᾷ, ὅσάκις ἂν τὰ βόεια σιτῶμαι τὰ ὀπτά. Ἐκεῖνον δὲ δὴ ὁποῖός τις ἐστὶν οὐκ ἐπίσταμαι, ὅστις, ἐξὸν φαγεῖν ὀπτόν τι νεανικὸν καὶ εὐχύλον, καὶ σοφῶς ἐξανθισμένον, ὅθεν ἡ κνῖσα προσγελαῖταις ῥισίν, ἥδιον δῆπου σιτεῖται τοὺς οὐδενὸς ἀξίους μυττωτοὺς τῶν φράγκων, καὶ κομμάτια κεκομψευμένα περιττῶς.

Καὶ μὴν ἡμᾶς γε οἱ φράγκοι μάλα Κυκλωπικῶς χρῆσθαι ἡγοῦνται τοῖς ἐδωδίμοις, διότι, δέον<sup>1</sup> τεχνικῶς κατεσκευασμένα φαγεῖν τὰ ἐδέσματα, πάντα κατεσθίονεν ἀκατέργαστα, καὶ πολλὰκις ὀλίγον δεῖν ὤμά.

Ἀλλὰ μὴν θεῖόν γε τι τὰ βόεια ταῦτα· Ἀβερδονίηθεν γάρ· οὐχ οὕτως;

Ἔστι ταῦτα· εἰ γε ἐπὶ τρισὶν

<sup>1</sup> δέον, quum debeamus.—J. 700; F. 65; C. 64, 2, c.

good things in Aberdeen—  
beef, granite, and Latin.  
But here comes a dish  
that outshines all—

“*Velut inter ignes*

*Luna minores*”—

Here is a haggis !

A veritable haggis !

How large and jolly he  
looks, and how brightly  
the liquid pearls are  
streaming down his man-  
ly cheeks !

You talk like a French  
cook.

No ; I talk like a Scots-  
man. A genuine Scotch  
haggis is a dish that, as  
Christopher North said,  
would have made Api-  
cius sob with ecstasy !

Lady B., you are not eat-  
ing. There will be pheas-  
ants in the next course.

I am not very hungry ;  
but I shall not be able  
to resist the temptation  
of the pheasants.

You may have ducks also.  
—Ha ! here they come,  
with green pease.

A great luxury.

While Doctor Schetlius is  
carving the duck, per-  
haps you will allow me to  
drink your good health ?

By all means.

Your good health, my lady.

δικαίως σεμνύνονται οἱ τῆς  
Ἀβερδονίας πολῖται, ἥγουν,  
ἐπὶ τῷ βοεῖῳ, τῷ λίθῳ τῷ Συη-  
νίτῃ, καὶ τῇ περὶ λέξιν Ῥωμαϊκῇ  
δεινότητι. Καὶ μὴν εἰσερχό-  
μενον ὁρῶ ἐν τοῖς ἄλλοις ἐδέ-  
σμασιν ὑπερλαμπρυνόμενον τι,  
ἀστέρας ὡς ἄλλους ἀφανίζει  
διὰ σελήνην· γαστήρ νῆ Δία.

Γαστήρ δῆτα ἐναργής.

Ὡς εὐσαρκος παρέρχεται καὶ  
νεανική, ὡς λιπαρόν παρέχει  
τὸ πρόσωπον, ὅθεν δὴ οἱ  
μαργαρίζται ὑγροὶ κατὰ τῶν  
ἀνδρείων παρειῶν ῥέουσι ποτα-  
μῶδον.

Ταῦτά γε λέγων ὀψοδαιδάλῳ  
τινὶ ὅμοιος εἰ μαγείρῳ, τῶν ἐκ  
Παρισίων.

Μὰ Δία οὐκ ἔγωγε· λέγω ἂ  
φρονεῖν δεῖ ἄνδρα ὡς ἀληθῶς  
Καληδόσιον. Καὶ γὰρ δὴ γασ-  
τὴρ Καληδονία τεχνικῶς κατε-  
σκευασμένη ἐδεσμά ἐστι, κατὰ  
τὸν γε Χριστοφόρον Νόρβιον,  
ὅπερ ἐποίησεν ἂν λύσειν τὸν  
Ἀπίκιον τῇ ὑπεράγαν ἡδονῇ.

Γύναι εὐγενεστάτη, τί τοῦτο βού-  
λεται ; ἀγευστος εἰ ἀπάντων  
παρτεθήσονται· ἔτι φασιανοί,  
κατὰ τὴν ἐπιούσαν περιφοράν.

Μετρίως ἔχω τῆς ὀρέξεως· καί-  
τοι μόγις ἂν ἰσχύσαιμι ἀνθε-  
στάναι τῷ θελήτῳ τῶν φα-  
σιανῶν.

Πρὸς δὲ τούτοις παρτεθήσονται  
αἱ νῆτται. Ἰοῦ ! ἰοῦ· ἤκουσιν  
ἤδη μετὰ γε πίσων νεοθλῶν.

Ὡ τῆς ὀψοφαγίας.

Ἐν ᾧ ὁ Δόκτωρ Σχέτλιος ἐκ-  
τέμνει τὴν νῆτταν, τάχ' ἂν οὐ  
δυσχεραίνους ἔμοιγε προπί-  
νοντί σοι φιλοτησίαν.

Οὐδέις φθόνος.

Προπίνω σοι, γύναι εὐγενεστάτη.

Well, what comes next?  
Oh, a flaming pudding,  
burning like Bardolph.  
Will you take a slice of  
this glorious plum-pud-  
ding?

I am no fire-eater.  
Oh, the brandy will soon  
burn off; here, taste this  
slice.

It is really most substan-  
tial stuff. No doubt this  
goes along with the roast  
beef to make the stout  
heart of invincible John  
Bull, the conqueror of  
Napoleon.

Of course; but here is  
something in the more  
exquisite style, Italian  
cream, and *Gelées au*  
*noyau*.

I should like some jelly,  
and cream *au naturel*.

Here you have it; and  
cream such as they never  
see in London. It is from  
my farm in East Lo-  
thian.

It is delicious.

You may well say so; it  
is, as they say, both  
meat and drink.

Sir George, will you take  
anything more?

No; I have dined like a  
king, or like a god, as  
Homer would have said.

But you cannot end with-  
out—

What?

A piece of splendid Stilton

Ἐφεξῆς δὲ τί παρέρχεται;  
Βαβαί· πολλὸς δὴτα πυριλαμπῆς  
βαρδόλφου δίκην. Οὐκ οὖν γέν-  
σαιο ἂν τοῦ νεανικοῦ τούτου  
πολφοκοκκομήλου;

Οὐκ ἔγωγε τῶν πυριφάγων.  
Ἄλλὰ μὴν πεπανσεται παρα-  
ντίκα φλεγόμενον τὸ ρακί· λαβὲ  
δὴ τοῦτο τὸ τεμάχιον.

Εὐπαγὲς τῷ ὄντι καὶ εὐτραφὲς  
τὸ ζῆσμα. Τοῦτό γε ἀναμφι-  
σβητήτως συνεργεῖ τοῖς ὀπτοῖς  
βοεῖοις πρὸς τὸ ἀποτελεῖν τὸν  
πρὶνῶδην θῦμόν τοῦ ἀνίκητου  
ἐκείνου ταυρομόρφου Ἀγγλου,  
τοῦ νικήσαντος ἐν Οὐατερλού.

Πῶς γὰρ οὐ; ἀτὰρ περιττόν τι  
ἤδη παρατίθεται, δηλαδὴ πῖον  
Ἰταλικόν, καὶ πῆγμα ρακίου  
πῦρῃσιν ἡδυσμένον.

Ἐμοιγε μᾶλλον κατὰ νοῦν ἐστὶ  
πῖον ἀκατασκέυαστον.

Ἰδοῦ—οἷον δὴ πῖον οὐκ ἐνέπεσέ  
ποτε εἰς ὄψιν τοῖς ἐν Λονδίνῳ  
ὀψοφάγοις, ἅτε ἐκ τοῦ χωρίου  
μου, τοῦ ἐν τῇ πρὸς ἑὸ Λωθιανῇ  
κειμένου.

Θαυμαστὸν πάνν τὸ τρυφερὸν  
τῆς γένσεως.

Δίκαιος εἰ ταῦτα λέγειν—εἴ γε  
συνδυασμός τις ἐννιάρχει τοῦ  
τε βρωτοῦ καὶ τοῦ ποτοῦ.

Εὐγενέστατε Γεώργιε, θέλοισ ἂν  
τι προσθεῖναι τῇ ἐδῶδῃ;

Οὐκ ἔγωγε· καὶ γὰρ βασιλέως  
πάνν δειπνον δεδείπνηκα, μάλ-  
λον δὲ θεοῦ, κατὰ γε τὸν  
Ὅμηρον.

Καίτοι οὐ θεμτόν γε κολοφῶνα  
ἐπιθεῖναι τῇ ἐδῶδῃ ἄνευ γε—

Τὸ ποῖον λέγεις;

Τεμάχιον λέγω τῦρου μεγαλο-

cheese, with a glass of port.

I cannot refuse that; it seems to nail down the dinner with the true orthodox emphasis. I always finish with cheese.

Here you have goat's milk cheese from Switzerland.

I prefer the Stilton.

Now, gentlemen, the cloth is removed. Here you have all sorts of wine, —the cool Gladstonian claret, the sharp Rhenish, and the stout old Port.

I will never apostatise from the Port—at least in winter.

Here are walnuts and almonds and raisins.

You keep a bountiful table.

I do not pamper myself; but the man who gives a bad dinner to his friends deserves to be classed among the basest of human beings. Meanwhile push round the bottle.

In obedience to the injunction of wise old Phocylides!

What does Phocylides say?  
*"Wise is the man at friendly board,*

*Who sits and sips his glass,  
 And chirrups o'er his cups  
 with glee,*

*And bids the bottle pass."*

πρεπούς, τοῦ Στιλτώως, μετὰ  
 κνάθου οἴνου Ὀπορτίνου, ἐν  
 προσθήκης μέρει.

Τοῦτό γε οὐκ ἂν δυναίμην ἀπο-  
 γνῶναι· προσηλοῦν γὰρ δοκεῖ τὰ  
 ἐδηδεσμένα γομφωτικῇ τινι δυ-  
 νάμει. Τῷ δείπνῳ ἐκάστοτε  
 ἐπιτίθημι τέλος, προσφερόμενος  
 τοῦ τυροῦ.

Ἴδοῦ σοι αἴγειον τυρὸν, τὸν ἐκ  
 τῶν Ἑλουηττίων.

Ἔμοιγε μᾶλλον πρὸς ἡδονὴν  
 ἐστὶν ὁ Στιλτών.

Νῦν δὴ, φίλοι ἄνδρες, περιελ-  
 λύθαμεν εἰς τὸ τέλος τῶν  
 τραπεζῶν. Καὶ μὴν πάρεστι  
 παντοδαπῶν μετέχειν οἴνων, τοῦ  
 ψυχροῦ Γλαδστονιανοῦ, τοῦ δὲ  
 ὀξέος οἴνου τοῦ ἀπὸ τοῦ Ῥήνου  
 τῶν Γερμανῶν, καὶ δὴ καὶ τοῦ ἁ-  
 δροῦ παλαιόφρονος Ὀπορτίνου.  
 Οὐκ αὐτομολήσω ποτὲ ἀπὸ τοῦ  
 Ὀπορτίνου, κατὰ γε τὸν χει-  
 μῶνα.

Ἐνταῦθά ἐστι κάρνα, ἀμύγδαλα,  
 καὶ ἀσταφίδες.

Γέμει τὸ δείπνον ἀφθονίας.

Οὐκ ἐντροφῶ τοῖς ἐδέσμασιν,  
 τῆς γε γαστέρος ἕνεκα· οὐ μὴν  
 ἀλλὰ ὅστις ἂν ὑπομένη τοῖς φί-  
 λοις φαῦλον παραθεῖναι δείπνον  
 ἄξιός ἐστι συντελεῖν εἰς οὓς  
 χειρίστους ἔχει ἡ γῆ ἀνθρώπους.  
 Ἀτὰρ σύ γε ποίησον κυκλεῖσθαι  
 τὸν ἀσκόν.

Πειθόμενός γε τῷ δόγματι τοῦ  
 σοφοῦ Φωκυλίδου.

Τί δὴ λέγει ὁ Φωκυλίδης;

Χρὴ δ' ἐν συμποσίῳ κυλίκων  
 περινισσομένων

Ἡδεῶ κωτίλλοντα καθήμενον  
 οἰνοποτάζειν.

Oh ! I remember it well :  
the motto of the NOCTES  
AMBROSIANÆ !

Ladies, you rise too soon.

Gentlemen enjoy their  
wine best alone ; ladies  
have their own interest-  
ing little matters, which  
are best discussed in the  
drawing-room.

Well, if it must be so.

But remember you must  
not sit long over your  
cups.

Oh, never fear ! Deep  
drinking is not in vogue.  
We shall be with you in  
an hour. Gentlemen, fill  
your glasses !

Ἀλλὰ νῦν γε διὰ μνήμης ἔχω  
τοὺς στίχους· τὴν ἐπιγραφὴν  
τῶν Ἀμβροσιανῶν νυκτῶν.

Γυναῖκες, προθύμωτερον ἀπαλ-  
λάττεσθε.

Καὶ γὰρ οἱ ἄνδρες τοῦ οἴνου  
ἀπολαύουσι μᾶλλον χωριστοί.  
Ὡσαύτως δὲ δὴ αἱ γυναῖκες  
τὰ ἐαυτῶν ἔχουσι πραγμάτια  
ἅπερ προσήκει διεξιελθεῖν ἐν  
τῇ ἐξέδρᾳ.

Εἰεν· εἴπερ γε ἀνάγκη οὕτως  
ἔχειν.

Πλὴν ἀναμνήσθητέ γε ὑμεῖς ὥς  
οὐ χρὴ μακύνειν τὴν οἰνοπο-  
σίαν.

Μηδὲν φοβήθητε· τὸ γὰρ πίνειν  
ἀμυστί οὐκέτι ἐπικρατεῖ. Μεθ'  
ᾧραν γε προσδοκᾶτε ἡμᾶς.  
Φίλοι ἄνδρες, πυκάσατε τὰ  
ποτήρια.

#### ΤΕΛΟΣ.

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